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"THE BLUE PETER."

At the Prince's.

Play in Four Acts, by E. Temple Thurston, Presented by Alban B. Lempers and Charles Kenyon, at the Prince's Theatre, on Saturday, Oct. 11.

Edward Formby	Charles Kenyon.
John	H. Quashie
David Hunter	George Tully
Serakin Donko	Aingo Barbahjaba
A Native Girl	M. Bombabashi
Harold Plevin	Henry Oscar
Richard Walmsley	S. Victor Stanley
Mrs. Hunter	Mary Barton
Emma	Cathleen Nesbitt
A Carrier's Man	Arthur Byron
A Barmaid	Fanny Dogson
James Callaghan	Fred O'Donovan
Mr. Lucas	C. Osborne
A Sweet Girl	Kathleen Blake
Harry	S. Victor Stanley
Rosie Callaghan	Dorothy Minto
Mr. Murray	John Woolford

The old subjects often make the best plays, and Mr. E. Temple Thurston has successfully exploited a familiar theme in "The Blue Peter," which was given a very hearty reception from all parts of the house on Saturday night. He has restated the problem of the conflicting calls of love and domesticity, and the urgent masculine impulse for roving and adventure. The latter he calls man's desire for freedom. Women must weep, whilst men traverse the dark places and possess their souls searching for gold. Mr. Thurston hasn't settled the problem, but he has written a most entertaining play, which is more convincing in the two scenes where humanity is seen in the raw than in the pseudo-philosophic discussions at the domestic fireside.

The first and third acts were excellent. At the beginning we are shown David, with the symbolic surname of Hunter, an engineer somewhere in Central Africa, thoroughly happy, combating an attack of malaria, and then an even more urgent onslaught on the camp by some hostile natives. Had not the police arrived in time there would have been no domestic problem for him; they did, however, and Hunter gladly cables his future wife in England (to whom he was to sail in four days), and joins the small expeditionary force to put down the rebellion. This was good, straightforward stuff, and so, on the whole, was the scene in the "Blue Peter" inn at Liverpool five years later. Here, again, there is the call of the wild which tempts him severely, and then sends him back to the fireside.

In the meantime, however, Hunter has married and settled down as a successful business man, although the presence of a box containing his old kit and a look in his eyes tells his wife that he wants to be again up and about. On Christmas Eve, with the Christmas-tree on the floor waiting to be decorated, and the two children upstairs in bed, she discusses the matter at great length with his mother. The author strikes several false notes in this talk because he indulges too often in generalisations instead of keeping to the particular case in point. The conversation preludes Hunter's entrance and the shattering news that he has met Formby (whom we saw in the first act), who has brought back a nugget of gold from Africa. A friendly native chief, whose son's life Hunter had saved at great risk, had sent it, and there is the chance of a small fortune if he would go out and prospect the reef. It is a tempting proposition, and Hunter fondles his old gun with pleasure. But domesticity calls. The wife urges malaria, unfriendly natives, the children, and finally, successfully, the plea that he had had his share of liberty, whereas her early life was spent waiting for him. It strikes the observer as being a very short-sighted policy on her part. However, it is sufficient to make him decide not to go.

So we get to "The Blue Peter," a rather low-down saloon in the docks, where the two friends go for a final drink before Formby sails. It is a somewhat lawless place, kept by an old sailor. There are sailors on leave with their girls of the moment, a Chink passes some dope—and here Hunter begins to shake off home and duty. The innkeeper's daughter hears that he has given up the opportunity of fortune and adventure in Africa, and tells him what she would do if he were her man. He falls to this, and determines to sail that night with the ticket she has managed to obtain for him. Before he goes she claims her reward—a kiss and a visit to her room. She also claims more visits on his return, and he realises, apparently, that his lawlessness is not true liberty, and hurries back to his home. He hopes to intercept the letter he had sent to his wife, and, at first, he thinks he has done so, for he finds her perfectly calm and collected. But his note had reconciled her to the fact that she could not keep him from roving, and, in telling her of the events in "The Blue

(Continued on page 8).

[Photo. Hana.

Miss DORIS ASHTON.

At the New Oxford this week Miss Doris Ashton is commencing another season in town, and on Monday evening was given a wonderful reception for her delightful efforts. Miss Ashton, who has appeared in pantomime for the past two seasons, has again been approached for a similar engagement this year, but has made no definite arrangements at the moment.

Mr. Musical Director, Can You Afford It?

Or You Also, Mr. Exhibitor?

There is one outstanding fact which becomes more evident every day wherever the super-film "The Hunchback of Notre Dame" is being shown. It is this. A very large number of the general public have already bought copies of the great incidental number,

"The Song of the Bell,"

and look forward to hearing it performed when they go to see the film that they are keenly disappointed when they do not do so. Both the author and composer of this great number made a close study of the novel and the film before writing it, and they have produced a composition which crystallises the story and makes a great popular appeal, in addition to supplying what is a most effective prologue and incidental music to one of the most popular films of recent years.

The experience of all those musical directors and exhibitors who have featured it thoroughly is that it has proved a very great additional attraction to patrons, and they have profited accordingly. In order to help you to be prepared with "The Song of the Bell," I make the following

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In addition to sending you the orchestration of "The Song of the Bell," I will undertake to reserve you parts for another great winner, which are now being rushed through the press, and for which there is already a huge demand. This is the great new selection, "A Ballad Salad," the companion medley to "Melody Maze," which we have had specially orchestrated by Mr. Hubert Bath. Besides these two great winners you can also have parts for any two other numbers you care to select from the following list for the special inclusive price of **2/-, post free:** "Melody Maze" selection; "Rose of Youth," waltz; "2L.O.," fox-trot; "Desecration," one-step; "Havana Band," fox-trot; "Handy Man," naval fox trot; or "Bringing up Father," comedy fox-trot. Please enclose card, state size of orchestra, and mention you want parts of "A Ballad Salad" reserved. But, please, send as early as you can.

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"FRATRICIDE PUNISHED."

At the New Oxford Theatre.

On Saturday morning last, at the unusual hour of 11.30, London was given the opportunity, already enjoyed by Oxford, of seeing one of the most archæologically interesting productions it is possible to conceive. "Fratricide Punished" is the version of "Hamlet" that was acted by English Players on the Continent at the time when Shakespeare's tragedy was being given at the Globe Playhouse. That much is certain about it. What is as likely is that "Fratricide Punished" is the original play by Kyd, upon which Shakespeare, in the words of Mr. William Poel, who prefaced the performance by some fascinating introductory remarks, "built up his magnificent structure."

Here we are shown "Hamlet," not without the Prince of Denmark, but almost entirely without breadth and depth and subtlety. For the most part "Fratricide Punished" is a crude scaffolding, which is so rough and rude in its writing as to be almost all the time extremely funny. When Hamlet first hears of the appearance of the ghost he exclaims: "Like my father; I hope not!" and there is a great deal of unconscious humour in the scene that follows, when Horatio is sworn on the sword. The word "swear" is repeated, of course, by the Ghost, and they move to various places to get out of reach of the ghostly hearing. "Let's choose another spot," says Hamlet, "on the other side of the stage."

The sequence is much the same as in Shakespeare's play. Hamlet tells Horatio that he "will begin a feigned madness," although he forgets to keep it up towards the end of the play, and an important difference is that he is unable to kill his stepfather for the very solid reason that the King is always well guarded. The only time he finds him alone is when he is before the altar, and each time Hamlet is about to strike with his sword a priestly voice, somewhere off stage, recites the "Ora Pro Nobis." Old man Polonius, known as Corambus in "Fratricide Punished," is killed behind the arras, and the Queen's somewhat fatalistic remorse is curiously prosaic and not unamusing. "When a thing's done, what can we do? If the Pope had not allowed the wedding, all would have been well."

The scene with the Players is delightfully fresh and interesting. Hamlet's rather crushing advice that they should keep in character when they play a part and his criticism of their clothes were sidelights on the time, and no doubt Corambus expressed the popular view when he questioned whether actors could get into Heaven! A tableau is all we are shown of the play scene.

After this, Hamlet is unceremoniously bundled off to England "to cool himself off," with two bearded "banditti" who have instructions to slay him, and he escapes death by devising that the two ruffians shall kill each other. Back in Denmark the drama speedily reaches its tragic climax with the rapier fight with Leonhardus (who doesn't make an appearance until the end of the play) and the poisoned cup to dispose of the Queen-Mother.

An interesting feature of "Fratricide Punished" is the introduction of the figures from the Harlequinade at a moment when things were getting a trifle dull. Ophelia becomes Columbine, and her mad speeches are said as she pirouettes with Harlequin, who, as Phantasmo, becomes later on an intermediary between Hamlet and the King.

Mr. William Poel's production was in the right spirit, we should imagine; anyhow, the whole thing made a delightful entertainment. One thing "Fratricide Punished" will certainly do: send us back to "Hamlet" with renewed interest and a fuller and deeper appreciation. Mr. Esmé Percy's Hamlet was a trifle too conscious of the naïveté and funniness of the part, a little too effeminate in tone and manner, but (and this may be the way to play the part) within its limits it was a clever piece of acting. Mr. H. de Lange made the King a vulgar little upstart, and Miss Margaret Scudamore was excellent as the Queen. Mr. Orlando Barnett's Horatio was a more straightforward performance, and particularly good was the short appearance of Mr. George S. Wray as the principal of the Actors. Mr. Michael Sherbrooke did well as Corambus, and notable work came from Mr. Fisher White (as the Ghost), Miss B. Livesey (Ophelia), Miss Christine Rosslyn (Harlequin), and Mr. Andrew Leigh, as Leonhardus. The highly coloured prologue attributed to "Night" was well spoken by Miss Florence Saunders.

The New Oxford Theatre was kindly lent by Mr. Charles Gulliver, who, it may be added, was an interested spectator from a stage box.

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WANTED, principal No. 1 Attractions,
Once nightly,
Dec. 1 (?), 8 (?),
Jan. 5, Feb. 2, March 30,
April 6, 13,
Address,
ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Anne's-on-Sea.

ALEXANDRA THEATRE, HULL.
WANTED, Nov. 3, Dec. 8, Dec. 15, for twice-nightly Revues. Kindly in each instance give the towns booked this autumn and the spring, 1925. WILLIAM MORTON.

OPERA HOUSE, KIDDERMINSTER.
Now being successfully run by the owners, and patronised by a satisfied and wealthy clientele, who say the whole atmosphere of the theatre under the new management is charming. We cater for the comfort of both companies and patrons.
WANTED, once-nightly Musical Shows, Dec. 1 and 15. Only vacancies this year. Offers invited for Spring Dates.
All communications, FRED DRY, General Manager.

THEATRE ROYAL, OLDHAM.
The Revue Cosy House.
WANTED,
Revues with plenty of clean, roaring Comedy.
Address,
ERNEST DOTTRIDGE "Merivale," Clifton-drive, St. Anne's-on-Sea.

NEW THEATRE ROYAL, INVERNESS.
WANTED, First-class Attractions.
Bookings include: "Bonnie Brier Bush," "When Knights Were Bold," "Hunky Dory," "In the Next Room," "It Pays to Advertise," Dunstan's Shakespearean Co., "Mary Rose," "Broadway Jones," "Man from Toronto," "Charley's Aunt," "Bunty Pulls the Strings," "Grumpy."
Enthusiastic reception of Edward Dunstan's Shakespearean Company last week.
House booked out before opening with "Mary Rose" Oct. 6.
Once nightly.
Nothing booked through agents.
E. G. FALCON, 92, Academy-street, Inverness.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES.

WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, Nov. 24, Dec. 1, 8, 15, Jan. 19, on.
GAIETY THEATRE, HASTINGS, Nov. 17, Dec. 8, 15, Christmas vacant.
PLEASURE GARDENS, FOLKESTONE, Nov. 24, Dec. 1, 8, 15.
HIPPODROME, MARGATE, Now Booking 1925.
THEATRE ROYAL, WORTHING, Dec. 8 (twice nightly).
COUNTY THEATRE, BEDFORD, Dec. 29, Jan. 26, Feb. 16, March 30, May 4, on.
GRAND THEATRE, LUTON, Dec. 22, Jan. 5, 19, Feb. 23, March 2, April 6, 13, May 11, on.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2. Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
Personal management, which is the policy of this theatre, ensures every reasonable comfort and convenience for the company, and that everything is done to make each week a financial success for both sides.
Dec. 8, and Christmas, 9 nights and 4 matinées, for suitable attraction.
Now Booking 1925.

WANTED, First-class Attractions.
A. DOUGLASS, Hotel Cecil, Strand, until Friday; afterwards, Winter Gardens, New Brighton.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Nov. 3, on, for George Manship and Company, in "THE EYE OF SIVA," by Sax Rohmer. Direct from the New and Strand Theatres. Entire London Production Carried.
GEORGE MANSHIP,
27, Glasshouse-street, W.1.

WANTED, Nov. 3, Dec. 8, 15.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

MISS MADGE HOPE and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."
Either or both plays, once or twice nightly.

WANTED, Oct. 27 (South or Midlands), Nov. 17 (Midlands or North).
Only vacant dates this year.
Also Jan. 5, 19, and 26, in Scotland.

HOPE, this, Music Hall, Devizes.
Next, New T., Andover (30th consecutive week).

CHALMERS MACKEY.
"THE WEARIN' O' THE GREEN."
Musical Comedy Costume Play.
One long scream of laughter.

WANTED, Dec. 1 (Scotland).
Only vacant date this year.
CHALMERS MACKEY,
This, Grand, Falkirk. Next, Pavilion, Wishaw.

Booked at most of the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
No. 1 Company, including Wilfred Shine.

WANTED, Nov. 17 and Dec. 1, to precede the Regent Theatre, London.
A. DOUGLASS, Hotel Cecil, Strand, until Friday; afterwards Winter Gardens, New Brighton.

FRANK H. FORTESCUE'S COS.
"FLAMING PASSION."
"FLAMING PASSION."
Mrs. Kimberley's Masterpiece.
WANTED, Monday next, Monday next. Monday next, Monday next.
Wire. Wire. Wire.
Printing ready.
FRANK H. FORTESCUE,
Empire, Ashton-under-Lyne.

THE RAYNER REPERTOIRE CO.
Under the direction of
MISS ENNIS LAWSON,
in a series of West-End plays.
WANTED, for above,
Nov. 2, 9, 16, 23, 1925.
Only vacant dates next year.
Just concluded eight weeks' season at Opera House, Coventry, gross receipts being £4,547, £648 better than our visit last year. Return date booked for 1925. This year fully booked up.
All new Scenery and effects.
For dates, apply
ARTHUR KNIGHT,
Theatre Royal, Leamington.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.
Company includes CHRISTINE SILVER as Fifi Morgan.
WANTED, Oct. 27. Spring, 1925.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED,
Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, Nov. 24,
Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Oct. 27, Nov. 24.
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

BROMLEY CHALLENOR, ENID COOPER, and entire London Co., in
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
WANTED, Nov. 3.
Wire or write,
DEREK CHALLENOR,
New Theatre Royal, Inverness.

WARDEN AND HOOPER'S PRODUCTIONS.
"THE LILIES OF THE FIELD."
Vacant Dec. 1 and 29, also Jan. 5 (?), Feb. 9, March 30, onward.
Once or twice nightly.
"OUR LIZ."
Fully booked until June 29, 1925.
Can arrange bookings after that date.
Twice Nightly only.
"GABRIELLE."
WANTED, Dec. 8 (London only).
Once Nightly.
Panto Season, Artillery Theatre, Woolwich.
"DICK WHITTINGTON."
"SIX CYLINDER LOVE."
We have acquired all the No. 2 rights before production from Julian Frank.
MILTON BODE and FRED W. WARDEN, by arrangement with IVOR NOVELLO, will tour
"THE RAT."
Now playing to packed houses at the Garrick Theatre.
Send your 1925 vacancies.
(Once or Twice Nightly.)
All communications:
KARL F. HOOPER,
21, Panton-street, S.W.1.

WANTED, Nov. 17.
CO-OPTIMISTS "A" CO.
(unexpectedly vacant through transfer).
This week, Hippo., Aldershot.
W. FOSTER HORSFIELD,
c/o Woodward, 21, Panton-street, S.W.1.
Telephone: Regent 689.

"BILL OUT OF WORK."
"BILL OUT OF WORK."
"BILL OUT OF WORK."
Mrs. Kimberley's Successful Revue.
WANTED, Monday next (precede Empire, York).
Monday next, Monday next.
Wire. Wire. Wire.
FRANK H. FORTESCUE,
Empire, Ashton-under-Lyne.

O'REILLY'S VAUDEVILLIANS.
The go-ahead show of 1925.
A new, bright, breezy non-stop entertainment.
Terrific success first week in Scotland. Retained second week. Book this show to brighten up business.
WANTED, Oct. 20, Nov. 3.
Wire, Empire, Stranraer, N.B.

"OH! BETSY." Mus. Com. Revue.
WANTED, offers invited for immed. dates. HARRY LEVAINE, Coliseum, Cheltenham.

WANTED, Theatres,
T. ELDER HEARN
(Now in assn. with N.V.A.),
18, Charing Cross-road,
Has several Record-breaking Revues Vacant from Dec. 8, onwards. Also Star Vaudeville Acts.

The Dramatic Sensation of 1922-'3-'4.
"THE BAT."
WANTED, Nov. 10 (between Gloucester and Burnley).
ONCE OR TWICE NIGHTLY.
Apply, HERBERT GREVILLE,
St. James's Theatre, S.W.1.

WANTED, Monday next, Oct. 20.
"KID OF ARIZONA."
The Western Musical Novelty Show.
Printing ready. Wire,
J. C. CARLYLE, T.R., Grantham.

"THE FAKE."
By Frederick Lonsdale.
From the Apollo, London.
WANTED, Nov. 17 (between Doncaster and Peterborough).
Dec. 1 (precede Cheltenham).
Nov. 17 and Dec. 1.
LAURENCE, T.R., Yarmouth.
Next, Palace, Westcliff.

"HIGH HEELS AND STOCKINGS."
WANTED, Oct. 27. Wire.
"MOTHER GOOSE" or "BABES."
Vacant Dec. 22, 29, Jan. 26. Coms.
VENTOM SWIFT, Theatre Royal, Worcester. Next, Palace, Newcastle.

THEATRES WANTED.

WANTED, First-class Theatres.
"ELIZA COMES TO STAY,"
(11th year of tour.)
Oct. 27 (North).
Only vacant date until Autumn, 1925.
Mr. and Mrs. Edward Whitty,
"PLUS FOURS."
Dec. 22 (North).
A few vacancies for Spring.
Payne Scudon and Clifton Alderson's Co.,
"THE FARMER'S WIFE."
Rapidly booking Spring and Autumn.
THE FREDK. MOUILLOT OFFICES,
7-8, Leicester-place, W.C.2.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, for special week, rehearse Manchester, Leading and Heavy Man, Leading Lady, Character Comedian; quick studies essential. Apply, M. CLIFTON, Agricultural Hall, Norwich.

WANTED, Sopranos; good appearance essential. Call, immediately, APOLLO AGENCY, Victory House, Leicester-square, W.C.2.

WANTED, young gentleman for Juv. Lead; good study; dress well; rehearse Oct. 20 or earlier. Actual lowest terms, photos., stamped add. envelope for return, HUGH BERNARD, 34, Spring-gardens, Doncaster.

WANTED, for FLORRIE FORDE'S TOURING PANTOMIME,
13 weeks' tour,
VERY SMALL GIRLS; MUST BE OVER 14 YEARS.
Must be nice children, and able to sing and dance.
Two matrons toured to specially supervise same.
Apply, Thursday, 16th, and Friday, 17th, between 3 and 5, to
Room D,
New Oxford Galleries,
77, New Oxford-st.,
London.

WANTED, girls, clever singers and dancers; 14 and over, but small, for refined troupe; splendid home; excellent tuition given. Write immediately, with particulars, photos, &c., MAY, Hippodrome, Gt. Yarmouth; next, 32, Sun-street, Birmingham.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, Children to train for Panto.; must be 14. Apply, ASKEW SCHOOL AND AGENCY, 1, Chenistongardens Studios, Kensington, W.8.

WANTED, Dancing Girls. Apply, with practice dress, Saturday next, 12 noon, 77, New Oxford-st. JEAN BEDINI.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, good Dancers and Show Girls, with voices, for No. 1 tour; audition 12 o'clock Friday. BEN TAYLOR, Savoy Rehearsal Rooms, 9, St. Martin's-court, Charing Cross-road.

WANTED, a Lady of attractive personality as Mannequin in the showroom of a large firm of manufacturing furriers. The post is permanent and remunerative to a lady of good breeding and charm. Experience unnecessary. Write, stating age and fullest particulars, &c., enclosing photo, which will be returned, Box 240, "The Era."

STAFF VACANCIES.

WANTED, Billposter; reliable high-ladder man, to take charge of round; permanency. State wages, with copies of references, to OXFORD BILL-POSTING CO., LTD., Oxford.

ARTISTS' WANTS.

HESSIE GORDON and her Violin.

WANTED,
Revue, M.H. Act, C.P.
The Parsonage, Cinder Hill, Nottingham.

WANTED Known, SEYMOUR SCOTT. Principal, Broad Comedy.
Material, ability, and reliability.
Splendid refs. Vac. now.
Wire, P.A., Wick Farm, Dovercourt, Essex.

WANTED, by Comic Singer, engagement with concert party, or Drummer in orchestra. MR. W. SALT, 21, Birch Heath, Tarporley, Cheshire.

WANTED Known, DOLF WHEELER, Comedian and Saxophone specialist, at liberty for revue, musical comedy, &c., end of Oct. 19, Glazbury-rd., Baron's-court, London, W.14.

STAFF WANTS.

WANTED, by FRED DOWLING, Scenic Artist, Engt. or Contract. Panto., Stock, or Revue. Add., 26, Alexandra-rd., West Kensington, W.14.

WANTED Known (fit-ups), Carpenter desires post; age 34; tall, hard worker. Prin. Carpenter for Maggie Morton. Also Wife, Chorus, first-class dancer. Write, LINDSAY, 194, Cromwell-street, Birmingham.

WANTED, by Ch. Op.; anywhere; generator; reliable worker. OPERATOR, 8, Tabor-grove, Wimbledon, S.W.

WANTED, position in Musical Agency as Assistant Manager; just concluded similar job; good money-making abilities. Box 234, "The Era."

PANTOMIME ARTISTS WANTED.

FRANCIS LAIDLER'S PANTOMIMES.
Theatre Royal, Leeds, "Red Riding Hood."
Prince's Theatre, Bradford, "Robinson Crusoe."
King's Theatre, Hammersmith (in conjunction with Mr. J. B. Mulholland), "Dick Whittington."
WANTED, FIRST-CLASS CHORUS LADIES,
with good figures; height 5 ft. 6 in. Send particulars of present and recent engagements, photos., and addresses for next 3 weeks, to
FRANCIS LAIDLER, Alhambra, Bradford.

WANTED, SMALL CHILDREN; MUST BE 14 CHRISTMAS OR NEAR; FOR FIRST-CLASS RESIDENT PANTO; LONG RUN; MUST BE STRICTLY REFINED. APPLY, WED., 5-6 P.M., FRI., 6-7 P.M., 361, BRIXTON-ROAD.

PANTOMIME ARTISTS' WANTS.

WANTED, by FRED BAKER, thor. exp. Baron, Dame, Idle Jack; plenty of material. Palace Theatre, Manchester.

WANTED, by PERCY CURRY, Comedian, Panto. or any first-class part; h.r., sing, dance, patter. Albion Hotel, Sunderland.

WANTED Known, BOO BEE, musical and singing clown, still on tour with Rodeo Circus, Hippo., Nuneaton. Vacant for Panto., with comedy horse. 72, Duke-st., Nuneaton.

MUSIC HALL ARTISTS WANTED

WANTED, Entertainers, who can give "one hour" to children in drawing room, to write MR. JAMES PORTLAND, Children's Entertainment Expert, 39, Sinclair-road, Kensington, W.14.
Conjuring, Ventriloquism, Punch and Judy, Clowns, Shadowgraphy, Marionettes. Many engagements during winter.

MUSIC HALL ARTISTS' WANTS

WANTED Known, at Hberty Nov. 30, on, for winter months, QUEENIE, the youngest, smartest, and cleverest Second-Sight Artist in the universe; impossible to baffle the youngster. Now in her 25th successful week at Wembley, where she has been showing to all ranks, all classes and all nationalities with unfailing success. Agent wanted for this act. Scotland and the North preferred. All coms., Manageress, MRS. FRENSTALEY, 261, Droop-street, Queen's Park, W.10.

JACK PATTERSON, Comedy Juggler.
WANTED, Oct. 20-27, Ideal specialty from tours. Wire, this, Hippo., Hulme, Manchester.

WANTED, by DELVAINE'S Marionette Players, Oct. 27, to follow Queen's, Poplar; also Nov. 3, 40, Tennison-street, Waterloo, S.E.

D'AVISON, Comedy Magician and Ventriloquist.
WANTED, Oct. 20, 27 (precede London). 121, Walnut-st., High Town, Manchester.

WANTED Known, CARRIE and DICK, in Athletic Revelry. New and entertaining. Vac. Oct. 20, 27, and Nov. 10. This week, Golden Cross Hotel, Colnbrook.

WANTED, offers by Giant and Sparl Plug, TWO DANDIELS. B., 105, Sherbourne-road, Birmingham.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only real Cossack riding act in existence.
98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, DANNE and FEPPS, Comedians. Also Clown and Augaste. The essence of quaint comedy. Terminating Moss' Tour Oct. 25. Open for circuses, revues, or single act. All coms. to ALF. DANNE, this, Empire, Birmingham; next, Empire, Hull.

WANTED Known, ROLLO, on the high rope. The greatest of all aerial acts. Can follow them all. Coms., 98, Peel-st., Rochdale.

WANTED, now, on, by JENKINS FAMILY, Acrobats, Riders, Clowns, &c.; three horses; number of acts; six people. JENKINS, 19, Price's-lane, York.

WANTED Known, Comical Walker, Talking Clown and Agoust, with good comic entries; also Globe Juggling speciality; vac. Oct. 27. Wire offers COMICAL WALKER, 6, Thornley-street, Wolverhampton.

MUSICIANS WANTED.

WANTED, Musical Directors and brilliant Violin-Leaders, with libraries. Pianists, 'Cellists, and Contrabassists to register for Atlantic liners; status of musicians on board is that of cabin or second-class passengers; no uniform worn or ship's articles signed. The Association are now also preparing their arrangements for the Winter Cruises, comprising two World Cruises, each of 5 months' duration; four Mediterranean Cruises, each of 3 months' duration; and two West Indian Cruises, each of 2½ months' duration. Applications should now be sent in. Instrumentalists who have previously worked for us please call or write. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

VACANCY, BANDMASTERSHIP, TERRITORIAL BAND.
WANTED, qualified Bandmaster at once; able to supervise Regimental Band and Dance Orchestra; evening work; resident London. Salary £100 per annum. Apply, Drill Hall, 76, Lower Kennington-lane, S.E.11.

WANTED, Bandmaster for Native Regiment in India; Rs. 300 per month; bungalow; 20 per cent. of engagement fees; three years' engagement; with second-class passage out; two months' furlough each year: a good job for ex-Band Sergt., with previous experience of India. Apply by letter to Box 815, c/o HAWKES & SON, Denman-street, W.1.

WANTED, smart Musical Director (Piano). Apply personally, HEARN, N.V.A., 18, Charing Cross-road.

WANTED, by a Cardiff cinema, a Violinist-Conductor; night only; must be first-class man. Apply, with testimonials, stating salary required, to Box 209, "The Era."

WANTED, Showman-Conductor for Edmonton Empire; opportunity for young man. Write only, 197, Wardour-street, W.1.

WANTED, Pianist-Conductor, library not essential, but must be used to high-class music; 5 in orch.; twice nightly and ½ matinée, to open Saturday, Oct. 25. Apply, stating inclusive terms, age and refs., to J. I. CANN, Manager, Kinema, Newark-on-Trent.

WANTED, male Piano Conductor, with own Violinist, 'Cellist and library, for London Cinema; must be first-class; no Sundays; audition of complete trio essential, Wed. and Thurs., 10.30 a.m. till 1, M.D., Empire Kinema, Willesden.

WANTED, first-class Solo Violinist, Leader-Conductor; also Rep.; must have highest references. Box 221, "The Era."

WANTED, expd. Violin Leaders (gents.); cinemas; £7, £6, and £5 weekly; must be first class. State age, when can open, &c., to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, first-class Leader Repet. Pianist (Orch.), and Relief Pianist, Pipe Organist (Orch.).
Commence Monday, Oct. 20.
Audition to-day at 11.
GRAND CINEMA,
Gt. Western-road, Paddington, W.

WANTED, Leader, evenings only; 9 miles from Hammersmith; open Monday. Lowest terms to ABBOTT, 47, Uxbridge-rd., Shepherd's Bush. 'Phone: Riverside 2578.

WANTED shortly, first-class Leader for theatre in Midlands, able to conduct orchestra for variety shows when required. Box 243, "The Era."

WANTED, experienced Leader-Violinist, for cinema. Audition 3.0 to-day, CENTRAL CINEMA, Upper Tooting-road, S.W.

WANTED, Leader-Violinist and Orch. Pianist and 'Cello; audition Wednesday, 11, STOCKWELL PALLIDUM, 211, Clapham-road, Stockwell, S.W.

WANTED, lady Violiniste and 'Cellistes for Relief Trio. Apply, Wednesday, between 3 and 8 p.m., MUSICAL DIRECTOR, Golden Domes, Streatham, S.W.

MUSICIANS WANTED.

HIPPODROME, WISBECH, CAMB.
WANTED, at once, 1st Violin, used to pictures and varieties; must be class musician and well up to all ks. Apply to H. BANCROFT, as ve.

WANTED, experienced Violinist, lady or gent., for Trio; to open Monday ; terms must be moderate; small hall. dition required. Palace, Walton-on- mes.

WANTED, by Pianist, gent., to meet Violinist, either sex, for joint en- ement. Box 211, "The Era."

WANTED, a Violinist and Pianist; must be competent, experienced sicians; permanency for the right ple. Full particulars first letter. ply, The CINEMA, Kilkenny, Ireland. personally at Imperial Hotel, Russell- are, on Friday, Oct. 17, between 10 a.m. d 12 noon.

WANTED, for one week, commencing Oct. 20, First Violin and Clarinet; nights, 1 matinée. Lowest inclusive ms to MUSICAL DIRECTOR, Lyceum, wich.

WANTED, amateur Violinists, 'Cellists, &c., to train for cinema en- gements; very low fee; start now. E LONDON ORCHESTRAL AGENCY D TRAINING SCHOOL, 145, Wardour- eet, W.1.

WANTED, Violinist and 'Cellist, for trio, with view to engagements; good e essential. Write, VIOLINIST, 84, st-hill, Wandsworth, S.W.

WANTED, Violinist-Partner, dance work. Call, PERCY DIGBY, 123, dley-road, Streatham.

WANTED, first-class, fully experienced First Violinist; must be capable of ding if required; 4½ hours daily; no ndays; only really good people need ply; must be fully conversant with high- s concert and symphonic works. To e right person the engagement is a com- rtable permanency. Lowest terms, refer- ces, and full particulars in first letter, to RFORTH MORTIMER, Director of sic, Park Hall Cinema, Cardiff.

WANTED, Violinist, good tone, small cinema; experience unessential; all salary; full tuition Thursday, 10-12. Bedford-street, Strand.

WANTED, Rep. Violin; must be good reader and have sweet tone. State e, exp., and lowest terms, to MUS. DIR., gent Picture House, Dover.

WANTED, Rep. Violin, able to lead when required or useless; 3 shows ily, no Sundays; £4 10s. per week. State e, &c., PHIL BEKKER, M.D., Central cture Theatre, Folkestone.

WANTED, First-class Rep. for Clacton; st be good reader; 6 evenings, 2 tinées; open Monday; comfortable and rmanent engagement. Lowest terms to BBOTT, 47, Uxbridge-road, Shepherd's sh. 'Phone, Riverside 2578.

WANTED, experienced 'Cellist (gent.); good tone; also Repet. Violin; both ed to Tavan; no Sundays, two matinées. rms and references, THE MANAGER, nema, Newbury.

WANTED, 'Cellist; good reader and tone; for Trio; average 28 hours ekly; no Sundays. Terms, refs., &c., to ANAGER, Electroscope, High Wycombe.

WANTED, solo and orchestral 'Cellist; intonation and technique important; ice nightly variety and pictures. Terms d references, DARIUS, Musical Director, nue Theatre, Sunderland.

WANTED, 'Cellist, 2 mats., evgs., £4 10s. Organist (Harm.), evgs. ly, £4. Tympanist, Drummer, &c., evgs. ly, £4. Males. Cinemas. State age, en can open, &c., to H. BOLTON, 10, ichmond-avenue, Sedgley Park, Man- ester.

WANTED, to commence Monday, 27th inst., first-class 'Cellist. Hours 4½ daily (approximately). st be soloist and thoroughly experienced in high-class programmes. Also First-class Drummer. Straight and dance work. To start immediately. Hours, 12.30 p.m. to 2 p.m. (straight), 30 to 5.30, and 7.30 to 11 p.m. (dance). Also Orchestral Organist-Pianist, for four-manual Pipe Organ. Apply, STANLEY C. MILLS, Piccadilly Picture Theatre (Manchester), d.

THE PALACE, BLACKPOOL.
WANTED, experienced 'Cello for Palace Varieties, to start Oct. 27; rmanency. State age and full particulars F. H. JEPSON, Mus. Dir.

WANTED, 'Cellist; experienced in high-class music; sound artist; open th inst. Terms, partics., refs., to TROW- RIDGE, Pier Pav., Colwyn Bay.

WANTED, Musician, at First-class Variety Hall.
HULL PALACE.—'CELLIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c. to the MANAGER at the above-mentioned hall.

WANTED, first-class 'Cellist, with strong tone; variety and pictures; ice nightly, one matinée; open Oct. 20. erms and refs., first letter, GEO. CASBY, rand Cinema, Basingstoke.

WANTED, good, powerful 'Cellist, to open Saturday; no duds; audition o'clock Thursday. KENNINGTON HEATRE, S.E.11.

WANTED, 'Cellist for Clacton; 6 evenings, 2 matinées; open Monday. owest terms to ABBOTT, 47, Uxbridge- d., Shepherd's Bush. 'Phone, Riverside 578.

WANTED, Bass Violin for super- cinema, also for Sunday concerts. pply, MANAGER, Savoy Picture House, lymouth.

WANTED, Flute, Oboe, 'Cello, and Bassoon; nights only; flat pitch; no undays. Salary 5 guineas. Audition, ondon, Oct. 19. BAXTER, Palace, Bar- ow-in-Furness.

WANTED, thoroughly competent ex- perienced Flute and Piccolo for the xford Theatre, Workington; pictures; wice nightly. References, particulars, &c., NATHAN JONES, A.L.C.M., M.D., 28, inkle-street, Workington.

WANTED immediately, for North Lon- don cinema, first-class Clarinet; harp pitch; 6 evenings, no Sundays. Phone: Mount View 2249.

WANTED, Clarinet, Oboe, and Tymps. Must be first-class. Write, Box 244, "The Era."

WANTED, amateur Saxophonist; N.W. London Dance Band. Box 219, "The Era."

WANTED, Saxophonist, alto and soprano; good tone; nights only. RNEST HOLMES, Museum 607, or 10, erton-road, Walthamstow.

WANTED, E flat Saxophonist; must be young and good showman. State west terms, North Wales district, immediately. All comrs., L. G. COBB, Avon- ale, Llanfairfechan, N. Wales.

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WANTED, experienced Saxophone, for Palace Ballroom, to start Oct. 27; permanency to suitable man. State age and full particulars to F. H. JEPSON, Mus. Dir.

MUNICIPAL ORCHESTRA, BATH.
WANTED, Bassoon or Violin, to open immediately; preference given to man who can double piano for dances; also Oboe, to open Nov. 15; Pianists write; must be first-class accompanist. All must be thoroughly experienced in symphony and classical concert programmes; 24 hours weekly; no Sundays. Apply, stating age, experience, with references, to JAN HURST, Pump Room, Bath.

PALACE THEATRE, HALIFAX.
WANTED, Second Cornet; variety and revue; open Monday, Oct. 20, 1924; M.U. men only. Apply, Age and refs., W. DAVIDSON, Mus. Dir.

WANTED, Cornet, for duet pitching, with Euph.; regular rounds. WILSON, 30, Gt. Western-street, Moss Side, Manchester.

STRAND THEATRE, GRIMSBY.
WANTED, Orchestral Organist (American organ), for picture theatre; twice nightly, no matinées. Applications, with references and terms, to J. H. CURRY, P.O.W. Theatre, Grimsby.

WANTED, brilliant Orchestral Pianiste, of good appearance, for short engagement in Holland; one who has had good dance experience preferred. Apply, audition, 24, Ravenscroft-avenue, Golders Green, N.W.1, between 10 and 1 o'clock to-day (Wednesday).

WANTED, young lady Orchestral-Pianiste; fully experienced and sight reader, for Holm-lane Cinema, Acton, W.; evenings only. Audition, Wednesday, between 5 and 6 o'clock, or Thursday, between 12 and 1 o'clock.

WANTED, first-class Dance Pianist, Saxophonist, and Drummer (Tymps. and all effects); must be good all-round man, and well used to jazz work. Also Pianist M.D. for cinema; one who can do the business. Apply, Box 208, "The Era."

WANTED, an experienced Piano, Violin, and 'Cello, for cinema; six nights, three matinées. State terms, with references, M. D., His Majesty's Picture House, Eastville, Bristol.

WANTED, young male Pianist, Violinist, and Saxophonist, to complete dance band; applicants must be willing to rehearse and give audition to management; about 3 months' engt., Coast hotel; commence Dec.; wages about £4 weekly; live in; average 20 hrs.; fares paid. Letters, enclosing full particulars and, if possible, photo., to PARSONS, 113, Herne Hill-rd., S.E.24.

WANTED, Orchestral Pianist (male), for Ipswich (cinema); £4; no duds; audition Wednesday afternoon or Thursday morning at 165, Altmore-avenue, East Ham, London.

WANTED, good Orch. Pianist, for straight and jazz; able to sing preferred; for six evenings; terms £4. Also Rep. Violin (double Banjo preferred); terms £3 10s. To commence Oct. 20, Strand Cinema, Hull. Refs. and photo to MONS. LEON MOREST, M.D., Empire, Bradford.

WANTED, experienced Orchestral-Pianist for Cinema; 4½ hours daily; audition Wed., 11.30. CAMBERWELL EMPIRE, 28, Denmark-hill, S.E.5.

WANTED, Pianist, lady or gent., sing; fit-up tour; open Oct. 29; salary or share. WATSON, c/o Post Office, Mallaig.

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WANTED, lady Jazz Banjo and Drummer for Touring Revue, London. Applications only, HEARN, N.V.A., 18, Charing Cross-rd.

WANTED, immediately, lady Banjoiste, for established Ladies' Dance Orchestra, Scotland; sight reader; full chords essential; must be young, attractive, and experienced. Photo, salary, and full particulars, DESMOND, Palais, Dennistoun, Glasgow.

WANTED, Banjoist, for revue. State lowest and send photographs (if possible) to MANNIE JAY, 5/122, Shaftesbury-avenue, London, W.1.

WANTED, open Monday next, first-class Drummer (with tymps. preferred), for revues and varieties. Also Full Orchestra, including First Violins, 'Cello, and Flute. MANAGER, Alhambra Theatre, Devonport.

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WANTED, to open Monday, 20th inst., good Orchestral Drummer, with tymps. and all effects; twice nightly; terms £4 per week, matinées pro rata. Apply, J. D. McPHERSON, M.D.

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WANTED, Drummer and Tympanist, with all effects, for twice-nightly picture theatre; no matinées. Applications, with references and terms, to J. H. CURRY, P.O.W. Theatre, Grimsby.

WANTED, Drummer, with Tymps. and full effects; London cinema; £4. Audition to-day, 11.15. 145, Wardour-street, W.C.1.

WANTED, Drummer, with Tymps. and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

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WANTED, Drummer for North London, evenings only. Lowest terms to ABBOTT, 47, Uxbridge-rd., Shepherd's Bush. 'Phone, Riverside 2578.

WANTED, Drummer, Tymps., &c.; fully experienced; pictures; evenings only; permanency to right man, including summer seaside engagement; single man preferred; open Oct. 27 or Nov. 3. MUSICAL DIRECTOR, Pavilion, Wombwell, Yorks.

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WANTED, competent E flat Trumpet, Cornet, and Side Drum players; must be competent performers; age under 30; height 5 ft. 8 in.; commencing pay 70s., plus allowance for boots, rent and band; good service and widows' pensions.
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WANTED, Leader-Violinist, Orchestral Pianist, Saxophone, Banjo (able to play straight and jazz); 3 hours daily; gents only; audition Friday, 11.30. Apply, with lowest terms, to MUSICAL DIRECTOR, New Bohemia Cinema, Church End, Finchley, N.W.

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WANTED, by experienced 'Cellist; any business. Write, 'CELLIST, 23, Sydney-street, Chelsea, S.W.3.

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WANTED, by exp. 'Cellist, engagement; any bus. BLYTHE, 48a, Uverdale-road, Chelsea, S.W.10.

WANTED Known, F. J. DODD, 'Cello, doubling Banjo, requires engagement; disengaged shortly. 8, Shelley House, Cornwall House, Cambridge Heath, E.

WANTED, by 'Cello, doubling Banjo, Double Bass, doubling Drums, hotel or cinema; London or seaside. BASSO, 51, High-st., W.C.2.

WANTED, by Contra Bass; at liberty now; good performer and good instrument; best experience and credentials. BASS, 29, Lewisham-park, London, S.E.13.

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WANTED, by Double Bass, Re-engt.; exp. all lines. HULLEY (Palace), or 2, Market-rd., Doncaster.

WANTED, by Double Bass, thoroughly experienced, Engt., any business. BASSO, 119, Tufnell Park-rd., N.

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WANTED, by Clarinet, doubling Sax. (E-flat alto), Engt.; high-class performer and soloist; late Municipal Orchestras, Brighton and Torquay. H. SHACKLETON, 29, Lewisham-park, London, S.E.13.

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WANTED, by exp. first-class Clarinet or E-flat Alto Saxophone; flat pitch; any bus.; also can arrange orch. pts. from piano, and a good copyist; ex. refs.; London or subs. pref. W. H. B., 36, Seymour-road, Beddington Corner, Mitcham.

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WANTED, engagements by B flat tenor Sax.; most perfect tone and reader; doubles on Soprano; just finished long contract at well-known Palais. Box 173, "The Era."

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WANTED, by Saxophonist, doubling Banjoline; young, smart personality; afternoons and evenings. SAX., 2, Fontarabia-road, S.W.11. 'Phone: Latchmere 4819.

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WANTED, by brilliant Solo Cornet or Trumpet, Engt., Dance or any business; latest jazz effects. E. T. ROBERTS, 35, Ongar-rd., West Brompton, S.W.6.

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"THE BLUE BUTTERFLY."
At Balham.

This new mélange of music, mirth and mystery, with book, lyrics and music by Reg. Low, and produced by Percy Nash at the Balham Hippodrome on Monday, is a bright and clever show. The scene is laid in Central Africa, and the opening takes place over the Jackdaw Country, where Sydney Wallingford, R.A.F. (an explorer), and Peter Price (an entomologist) are dropped from their aeroplane. Lu Lah, the Queen, falls in love with Peter, and Laughing Eyes, her daughter, with Wallingford. The subsequent scenes are full of excellent comedy and bright singing and dancing numbers. The scenery, too, is good, the third scene opening particularly so.

Mlle. Margo heads the cast as Laughing Eyes. She has a captivating style and her magical show is well put over. Her song, "Men Were Deceivers Ever," is capitally rendered, and she has a fine duet with Mr. Tailleur Andrews, "Just Give Me a June Night." Mr. Andrews, as Sydney Wallingford, shares with Mr. Victor Prince, as Peter Price, most of the comedy. Mr. Prince's song, "Make Me Laugh," is a big hit, as are his two duets, "Give Me a Man" and "Chili Bom Bom," with Miss Bessie Wood, who scores as Lu Lah, Queen of the Jackdaws. Mr. E. J. Collins is sufficiently sinister as Ape Face (the Medicine Man), and acts cleverly throughout, and Miss Jessie Deane, as Blue Butterfly, dances delightfully. Miss Constance Garratt sings well as Sai Soh. A good chorus and a sextette of pretty dancers add to the general success.

"PLUM BLOSSOM."

At the Royal Hippodrome, Dover, last week, Klit-Gaarde Productions, Ltd., presented "Plum Blossoms," the musical revue. The plot concerns the loss by Sir Arthur Bronson, a retired tea-grower, of his daughter, kidnapped in China as a child. The revue opens with incidents concerning a laundry, the proprietor of which is Starchi, who engages a Chinese laundryman, Li. He is seen by a Chinese nurse, Moli, who suggests that he knows something of the lost child. Starchi eventually takes a trip to China with the father, where also Moli goes. She meets Li there, who hands the daughter, known as Plum Blossom, and as the betrothed of Ta Yang, into her keeping, Plum Blossom and John Marsden, Bronson's manager, have in the meantime fallen in love, and eventually Plum Blossom is restored to her father, and she and Marsden become united.

There is an abundance of good, rich comedy in the revue, as provided by Billy Rowland as Starchi. Several diverting trios are contributed by him with Cecil Wayne and Ted Godfrey. The former plays well the part of Marsden, with several well rendered solos. Mr. Godfrey is entrusted with the part of Jenkins, the butler, and contributes excellent work with Mr. Rowland. He is an effective dancer, as is also Dolly Robin, who plays Moli, the Chinese nurse. She is also responsible for a cleverly executed Eastern dance. Rene Summerfield makes a dainty Plum Blossom, and sings her numbers charmingly. Miss Aida Booth is a pleasing Barbara Bronson, and, in addition, scores with success in her number, "Marella." The part of Sir Arthur Bronson is in the able hands of Edmund O'Grady, whilst that of Ta Yang is very good as enacted by Christopher Draper. Harry Fox is capital as Li, the Chinese laundryman. There are several effective chorus specialities, and the dances contributed by the Six Plum Blossoms are very attractive. The popular numbers include "Tickled to Death" and "Chinaman," by Christopher Draper; "Wonderful One" and "Pasadena," by Cecil Wayne; "Until" and "Garden of My Heart," by H. Fox; and a Laundry Song, by Rowland, in addition to the trios with Wayne and Godfrey.

FIREWORKS AT WEMBLEY.

The displays of fireworks organised by Messrs. Pain have proved so successful that they are to be continued in the Stadium on Wednesday, Thursday and Saturday in each week until the close of the Exhibition on Nov. 1.

It is not generally known that fireworks were used in China before the Christian era. They were first brought to Europe by Marco Polo, the Venetian traveller, and were taken to Paris by a physician named Reggeri. The industry was developed by the same family, and to this day the principal pyrotechnists in France are named Reggeri. In the same way, the founder of the business of Pain and Sons brought fireworks to England in the reign of Charles II. The first attempts were "crackers," followed by "squibs." Some attempt has been made at Wembley by Messrs. Pain to follow the history of the art of pyrotechny in this country until the great set pieces, "Britannia" and "Union of Empire" have been achieved. Although the dimensions of the Exhibition are spacious, the limitations of the ground space have been a handicap in the firework displays, especially in the discharge of rockets. Notwithstanding the inclement weather at times, the displays have been witnessed by huge crowds of spectators.

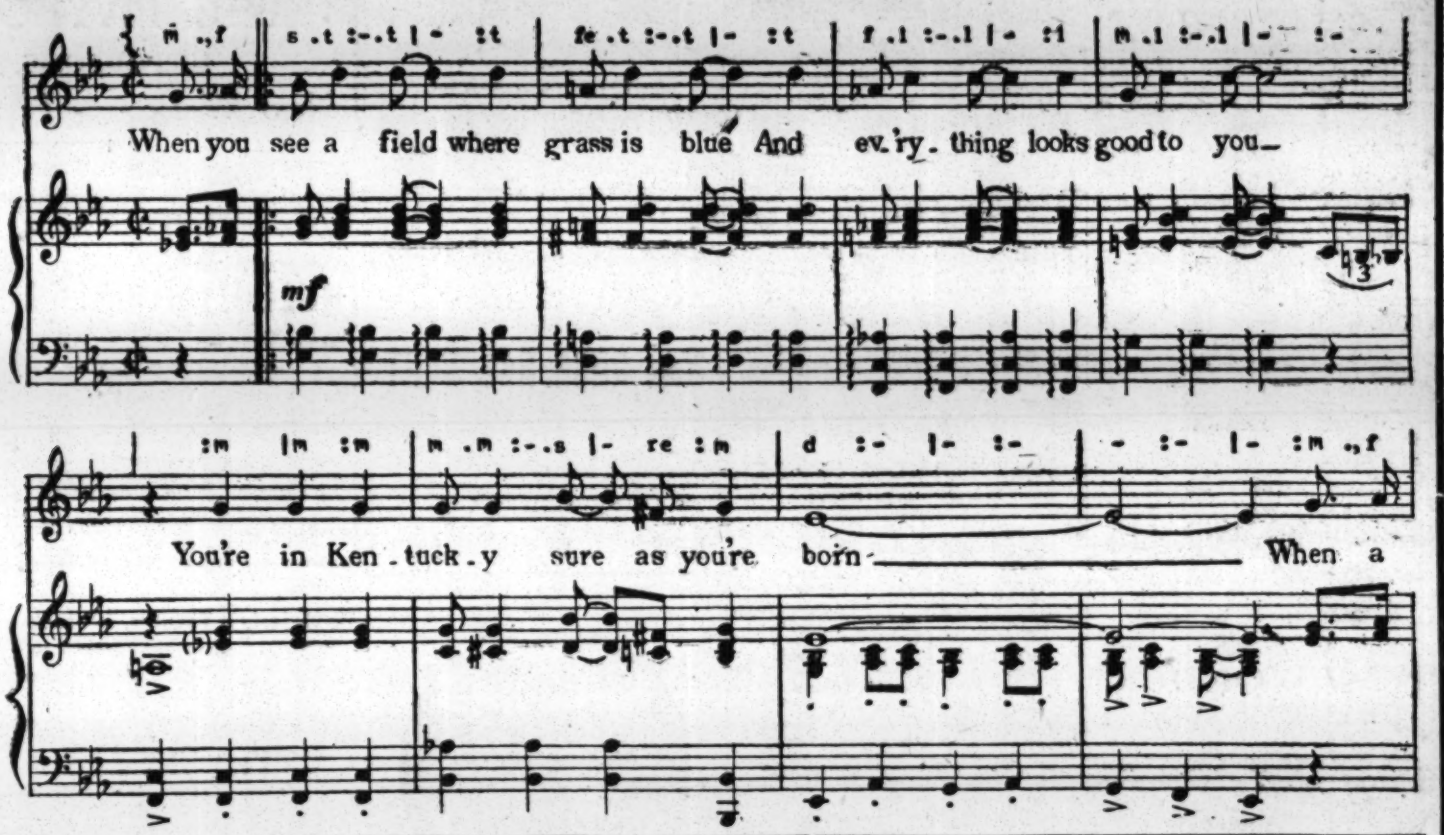
Messrs. Pain also provided the firework effects in the military tattoo, and thus contributed greatly to the overwhelming success of those displays.

ON THE NEXT PAGE will be found the Words and Music of

THE PRINCIPAL GIRL SONG OF THE YEAR:

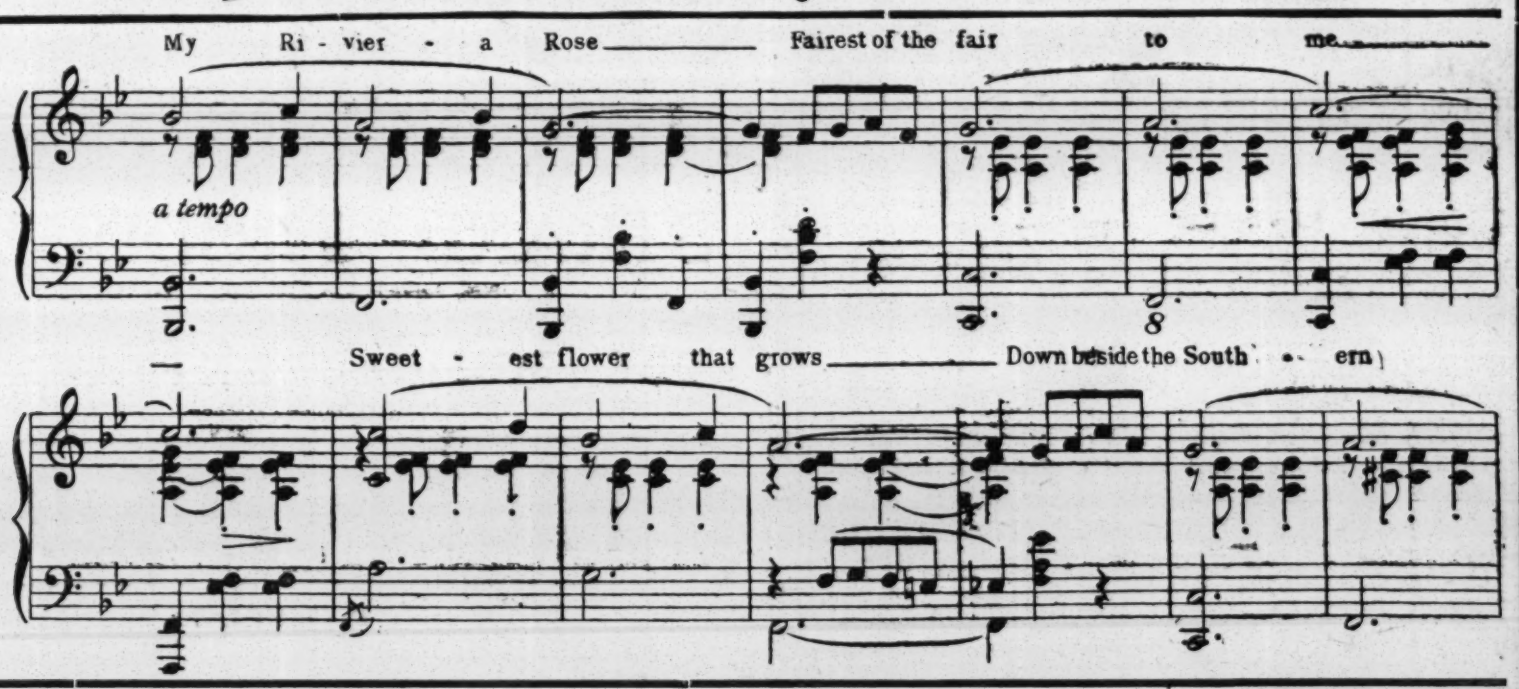
DREAM DADDY

OTHER BIG HITS ARE:

YOU'RE IN KENTUCKY SURE AS YOU'RE BORN

HORATIO NICHOLLS' Greatest Ballad,

RIVIERA ROSE

Equally Successful as a Valse.



The Beautiful Production Number for Panto.

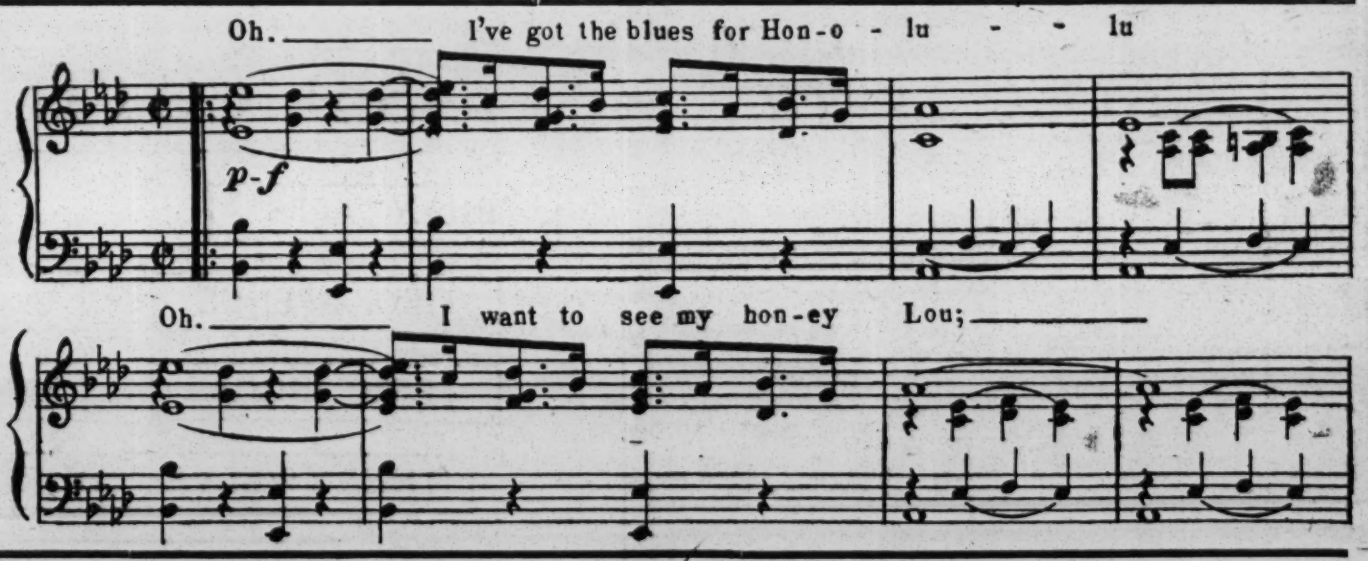
HONOLULU

SUNG BY

Miss MARJORIE FULTON,

FEATURED BY

JACK HYLTON'S BAND.



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"DREAM DADDY."

THE CHILDREN'S FAVOURITE RADIO SONG.

"DREAM DADDY."

English Version by JOS. G. GILBERT

LOUIS HERSCHER & GEORGE KEEFER.

Key F.

Moderato.

VOICE. When eve-ning sha-dows start in a' fall - ing, All through the day I'm pi-ning to hear you,

PIANO *mf* *rit.* *p a tempo*

O-ver the Ra-di-o I hear you call-ing, Tho' I don't know your name, Still I love you just the
You're far a-way I just wish I were near you, All of your stor-ies sweet, Make my whole life so com-

same, I dream of you too, So I must call you.
-plete, Ev-en in my dreams, You're with me it seems.

dolce *rit.*

CHORUS.

Dream Dad-dy, Dream Dad-dy, Won-der-ful Dad - dy of

p-f

mine, Ev-'ry night af-ter I've said my pray'rs, Your ten-der

voice drives a - way all my cares, Dream Dad-dy.

Dream Daddy, When the stars be-gin to shine, That's when I

lay a - way my books and my toys, And lis-ten in with all the

girl-ies and boys, Dream Dad-dy, Dream Dad-dy,

Won-der-ful Dad - dy of mine. mine.

D.C. *pp*

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THEATRICAL GOSSIP.

Actors' Benevolent Fund Matinee—Reopening of the Old Vic.—"The Jeffersons" for London.

For the Actors' Benevolent Fund.

Mr. C. I. Coltson, the secretary of the Actors' Benevolent Fund, gratefully acknowledges the receipt from Sir John Martin Harvey of a cheque for £93 16s 2d., the proceeds of the "David Garrick" matinée at the Prince's, Manchester, in aid of the A.B.F. Sir John received splendid co-operation. Lady Wyndham would accept no fees, Mr. John Hart paid the salaries of the orchestra out of his own pocket as his contribution, and all the company and the staff of the theatre (behind and in front) gave their services.

Reopening of the Old Vic.

The Old Vic., where many alterations and improvements have been carried out, will be reopened on Oct. 25, when "Othello" will inaugurate the new Shakespeare season. The theatre has been equipped with an adequate number of managerial offices, dressing-rooms, a wardrobe and workrooms inside the building, and a rehearsal room. Additional space has been provided above and at either side of the stage to permit "counter-weighted" scenery to be used, and a new safety curtain is installed. The orchestra has a band-room and an exit behind the stage. There is also an additional exit from the balcony.

The Shakespeare Company.

There are some changes in the personnel of the Shakespeare Company, although Ion Swinley, George Hayes and John Laurie remain. Andrew Leigh and John Garside are to return, the latter in the capacity of scenic artist. Among the newcomers are John Macfarlane and Arthur Phillips, who is to be stage-manager. Marie Ney, a New Zealander, and Olivia Burleigh will share the principal women's rôles. Robert Atkins returns as producer.

The Repertory.

Plays will be presented every three weeks instead of fortnightly, and the productions before Christmas will be "Othello," "A Midsummer Night's Dream," "Richard II," and the Chester Nativity Play which was so enthusiastically received last year. This time in the same bill will be Hauptmann's "Hannele," for the first time at the Old Vic.

The Operas.

Charles Corri and his able lieutenant Lawrence Collingwood are again responsible for the musical side of the operas, while Frederick Hudson remains stage director. The opera season will lead off with "Carmen" on Oct. 30, and among the novelties promised are Verdi's "Lucia di Lammermoor," and possibly "Aida" in January.

"The Jeffersons" in London.

Mr. Walter Payne has arranged to stage "The Jeffersons," the well-known play by Mr. Vincent Douglass, at the Regent Theatre, London, opening on Dec. 8. This will be the first production of the comedy in London, and the cast will be headed by Mr. Wilfred Shine in his original character, as played by him over 1,850 times without a miss.

The Fortune Theatre.

In consequence of the General Election, Ida Molesworth and Templer Powell have postponed the opening of the new Fortune Theatre and the production of Laurence Cowen's play, "Sinners," until Saturday afternoon, Nov. 1. The first performance of "Sinners" has been fixed for the afternoon, in order to emphasise the new theatre's innovatory policy of daily matinées.

Actors' Church Union.

An entertainment will be given at 3 p.m. on Friday, Oct. 24, at Seaford House, Belgrave-square (by the kindness of Lord and Lady Howard de Walden), in aid of the funds of the Actors' Church Union and War Memorial Hostel for children of touring actors. The programme will be under the personal direction of Mr. George Arliss, and the artists who have promised to appear include Mr. George Brooke, Miss Lilian Burgies, Miss Jean Butt, Mr. Hayden Coffin, the Fayre Four, Miss Edna Maude, Mr. Courtice Pounds, Miss Christine Silver, Miss Prudence Vanbrugh, and Miss Violet Vanbrugh. Tickets at half a guinea and one guinea may be obtained from the hon. secretaries, Actors' Church Union, 28, Soho-square, W.1.

Mr. William Poel.

At the close of his interesting talk preceding the performance on Saturday last at the New Oxford, Mr. William Poel, the rediscoverer of "Everyman" and the Elizabethan stage enthusiast, announced that "Fratricide Punished" would be his last production.

Actors' Day Society.

The annual collection for the Actors' Day Society takes place to-morrow, and all who contribute one night's salary are placed on the register. The society, of which Sir John Martin Harvey is president, was founded in 1896, and its purpose is to provide a fund from which members may apply for help in case of necessity. Briefly, Actors' Day Society is maintained by its subscribers for mutual help, and as such it deserves every support.

Galli-Curci at Albert Hall.

The début of Mme. Amelita Galli-Curci at the Albert Hall last Sunday was something of a sensation. America's greatest soprano received a wonderful ovation, and for two hours nearly 8,000 people sat entranced under the spell of her crystal-clear voice. The transition from records to realism was reflected in a sort of hushed excitement which was only given the leash when the singer finished—and then it knew no bounds. Classic selections from Italian opera, ballads, plantation ditties, and old English melodies were all within the scope of her ravishing voice—and she sang in five languages. The dramatic dénouement, in response to almost frantic recalls, came when she sat down at the piano and, accompanying herself, sang "Home, Sweet Home."

The Actors' Club.

The concert held at the Actors' Club last Sunday, arranged by Mr. Hugh René, assisted by the artists in "The Nine o'Clock Revue," by kind permission of Mr. M. Klit-Gaarde, proved a very great success. Miss Gladys Cooper, Mr. Ivor Novello, and a record number of artists and their friends were present. An up-to-date stage has now been fitted for concerts and entertainments.

A Thé Dansant will be held at 4.30 on Friday, October 24, and it has been arranged to give these thé dansants every second Friday. A dinner and dance has been arranged for Armistice night from 8 to 4.

New Reading Theatre.

Plans for the erection of a theatre at the corner of Friar-street and Cheapside, Reading, for the Palace Theatre Company, have been passed by the Corporation. The architects are Messrs. W. G. R. Sprague and W. H. Barton.

Fred Duprez,

who is to present "Mr. Manhattan" at the Empire, Chatham, on Monday next. This show has been booked for many months ahead on the leading tours. Fred, of course, will be playing the title-rôle, and the excellent cast will include Miss Prue Temple and Kenneth Maclaine.

Alfred Denville.

Alfred Denville, the well-known theatrical manager and pioneer of the repertory and stock companies, celebrates his 25th year as a stock producer, and his 50th year on the stage, he having made his début when he was a few weeks old. Members of his companies propose to celebrate the occasion at an early date.

Rural Green Room.

The old Bell Inn, at Hurley, near Maidenhead, is fast becoming a sort of Sunday Green Room for London theatrical folk. The charming old 14th century hostel is one of the most beautiful in the country, and recent visitors have included Mr. W. S. Maugham, Mr. Arnold Bennett, Sir Gerald du Maurier, Miss Viola Tree, Miss Diana Patrick, Miss Louisa Carlton, Mr. Cronin Wilson, and Mr. John Devereaux.

The Boucicaults' gardens at Hurley (although Dion Boucicault and Irene Vanbrugh are away touring in the Antipodes) are one of the marvels of the neighbourhood, and many of the theatre folk who drink their tea beneath the ancient oak of the Old Bell make special pilgrimage to this beautiful floral retreat.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Marion Terry, Thursday, Oct. 16.
Mabel Love, Thursday, Oct. 16.
F. Whelan, Thursday, Oct. 16.
J. M. W. Bennett, Thursday, Oct. 16.
Isabel Jay, Friday, Oct. 17.
J. F. Knowles, Friday, Oct. 17.
C. Cameron, Sunday, Oct. 19.
Herbert Clifton, Sunday, Oct. 19.
Alice Lloyd, Monday, Oct. 20.
M. Esmond, Monday, Oct. 20.
Ben Albert, Tuesday, Oct. 21.
Dennis Neilson-Terry, Tues., Oct. 21.
Louis N. Parker, Tuesday, Oct. 21.
Cecilia Loftus, Wed., Oct. 22.
Nora Kerin, Wed., Oct. 22.
Raymond Hitchcock, Wed., Oct. 22.

"It Happened in Ardoran."

The Court Theatre has been secured for the production, on Oct. 19, of the Repertory Players' next show, "It Happened in Ardoran." In order to preserve the Scottish atmosphere of the play throughout, a Scottish producer has been chosen, Mr. Campbell Gullan. Mr. Gullan will also play the leading rôle, supported by Fred O'Donovan, Kenneth Kent, Nigel Bruce, Guy Boulton, Dorothy Hall, Esme Hubbard and Olga Lindo.

Fancy Dress Ball.

Coming so soon after this Scottish play, the Repertory Players' fancy dress ball, at the Hyde Park Hotel on Oct. 24, will have quite a Scottish flavour. A foretaste of Hallowe'en revelry will be one of the attractions. Mrs. Matheson Lang, who is co-hostess with Miss Fay Compton, has evolved a most appropriate costume for the occasion.

Another New Natalie.

Miss Marjorie Maxwell is now playing Natalie in the Lyceum Theatre revival of "The Merry Widow."

"Carnival Time."

Friday evening, October 31, is fixed for the opening, at the New Criterion Restaurant, of "Carnival Time," now described as a "cabaret revue." Eric Howard will produce, and the principals will include Vera Freeman and Stella Maris.

Horace Morton Wright.

We are pleased to learn that Mr. Horace Morton Wright, the popular comedian, who has been attached to Mr. W. L. Dobell's Co. for 12 years, is progressing favourably after the accident in which he sustained a broken leg. He expects to be able to resume work in a month's time.

Buxton Bookings.

The programme of bookings at the Buxton Opera House includes "Peg o' My Heart" (Oct. 16-18), the Ben Greet Players in Shakespeare (Oct. 20), "The Rising Generation" No. 1 Company (Oct. 27), League of Nations Pageant (Nov. 4-5), "Nothing But the Truth" (Nov. 6-8); "Bunty Pulls the Strings" (Nov. 13-15), "The Beggars' Opera" (Nov. 20-22), "Toni" at Christmas and "The Babes in the Wood" on Jan. 5.

The Poetic Players.

On Friday, at 8, the Poetic Players Company, now in their tenth season, will give a performance of Clara Reed's romantic drama, "The Two Crowns," at the West Central Hall, Alfred Place, Store-street, Tottenham Court-road. Miss Reed will play the part of Lord Leicester, and Miss Maie Hoey—who has produced the play and designed the settings and costumes—will be the Queen Elizabeth. Tickets, from 1s. 3d. to 4s., can be obtained from Miss Reed at The Pilgrimage, 12, St. John's-road, Putney Hill, S.W.15.

Grand Theatre, Putney Bridge.

The run of "The Letter of the Law," in which Miss Violet Vanbrugh is appearing at the Grand Theatre, Putney Bridge, will be terminated on Saturday evening. The next Partnership Players production will follow immediately on Monday, Oct. 20, the programme consisting of an original comedy, entitled "All's Fair in Love," by Frederick Witney, in which Miss Sybil Arundale will appear. This will be preceded by a one-act play, entitled "Double Demon," by A. P. Herbert.

Alexandra Palace.

Many important engagements of high-class concert artists have been concluded for the winter season, the principals being Dame Clara Butt, Florence Austral, Joseph Hislop, Backhaus, Galli-Curci, Kreisler, and Frieda Hempel. The concerts will be held in the Great Hall.

In the theatre every Saturday evening there will be alternate No. 1 concert parties and "Palace Pops.," a feature of the latter being a series of novel little sketches, written, produced and played by Mr. W. Macqueen-Pope, the popular manager of the Palace.

"THE THIRTEENTH CHAIR," At Wimbledon.

That brilliant actress, Mrs. Patrick Campbell, was given a most enthusiastic reception at the Wimbledon Theatre when the curtain fell on Monday evening on that thrilling play, "The Thirteenth Chair." In the last act this gifted lady gave a fine display of emotional power. She was well supported by an excellent company. Mr. Townshend Whitling, as Inspector Donohue, acted exceedingly well. Miss Aileen Simonsen and Mr. Walter Fitzgerald were a charming pair of lovers. Mr. Ernest Dare and Miss Vere Gerald, as Mr. and Mrs. Crosby, were very satisfactory. Mr. Bernard Marefield played the part of Philip Mason creditably, as did Mr. Timothy Eden as Edward Wales. Mary Eastwood, Helen Trent, Elizabeth Erskine and Grace Standish were well played by Misses Katherine Lacey, Marion Travers, Lexlie Shields and Katherine Moore respectively. "The Thirteenth Chair" will be played several times during this week, while on other nights "Mrs. Tanqueray" will be given.

"THE BLUE PETER."

(*Continued from page* 1.)

Peter," he has to convince her now of the new realisation—that freedom is to be found by her side.

It brings the curtain down successfully, but we doubt if the Hunter problem has been solved. The Blue Peter—the ensign flown by a ship that is about to leave port—will lure him from home some time or another. Mrs. Hunter should have let him roam when he had a perfectly legitimate object in view. The next time—— But that is another play!

The play, which is a model of good construction, has been finely produced by Mr. Reginald Bach, and it gives some good opportunities for acting. Especially to Mr. George Tully, who played Hunter with a sense of delightful ease and a feeling of downrightness of character—a firmly handled study of a thoroughly decent man. Mr. Charles Kenyon was excellent as Formby, the cynical friend who sets the note of the play in his remark that "men and ships never stay long in port. The 'Blue Peter's' always in the locker." Miss Kathleen Nisbitt was a trifle too doleful in tone as the wife, but there was no doubt of her sincerity. At the best it was a poor sort of part, and much too short-sighted to be convincing. Miss Dorothy Minto's idea of the innkeeper's daughter was much brighter; it was conceived and executed on bold lines, as was the character. Mr. Henry Oscar did well in the part of a weakling, whose downfall was more to be pitied than blamed, and Miss Mary Barton's faded, wise mother was particularly interesting. There were interesting little studies from Fred O'Donovan, Mr. S. Victor Stanley, Miss Fanny Dowson, and Miss Kathleen Blake, and a native servant in the first act was enjoyably acted by Mr. H. Quashie.

The author appeared in response to the many calls at the end of the play.

THE SUNDAY PLAYERS.

It is good news that the policy of the Sunday Players, a society that began operations on Sunday last at the St. George's Hall, Langham-place, will include performances of plays from Greece, Italy and Denmark, for any new society nowadays needs some strong justification for its existence.

The first item on Sunday was a grim little tragedy entitled "Retribution," by Christopher Elmwas—a modernised version of "The Bells." It gave an opportunity for a really fine piece of acting to Mr. Wilfred Fletcher as the young murderer who is haunted by the ghost of his victim, and kills himself after having been acquitted of the crime. In strength and characterisation this performance was quite a noteworthy achievement. The other tragedy, "A Knock in the Night," by George Graveley, was not so good, and it was based on the most familiar of all the stage conventions, that a father does not recognise his own son after ten years. A certain eerie atmosphere is maintained in the play, although it is by no means clear how the Bats became the victims of the mysterious footpad, who doesn't appear. Miss Dora Gregory expressed grief of the mother at the end of the play with real feeling, and Mr. George Graveley was good as Ned Bat.

"A Modern Casket Scene," by A. J. Talbot, contains the germ of an amusing revue skit. It needs to be rewritten, however, for the idea has only been poorly developed in this play. Portia substitutes the gramophone for the caskets, and institutes an ordeal by musical taste. Of course the wrong man wins the high-browed heroine. It was acted by Mr. Arthur Ewart, as a butler with a passion for Wagner, Miss Laura Vivian, as the modern Portia; Miss Bobbie Hanson, as the frisky Nerissa, and Mr. Ernest Stuart and Mr. Wallace Evennett as the suitors.

The next production of the Sunday Players is a three-act farce entitled "Bobby," by F. Westron.

"D-A-S-H-E-S," At the Royal, Stratford.

This "song, dance, and laugh revue" had a hearty welcome on its first visit to the Metropolis. It is written and produced by Mr. Jack Bastow, who himself takes the part of Ebenezer Miffins, and proves himself a droll comedian. His "talks" with Miss Alice Ventnor, the smart maid, were full of humour. The first scene is a country one, where Miffins is persuaded to stand for Parliament in order to help Maisie, the squire's daughter, to marry Jack Esdale. Capt. Davies, his opponent, also persuades Miffins to abandon his plan and go to Japan. Thus the scene is removed to the East, and this is gorgeously set, while the dressing is excellent. Miss Betty Yorke, as Maisie, achieved a distinct success. Full of vivacity, she has an excellent voice, does some clever dancing, and got home with such winners as "Pasadena," "To-morrow," and "Sarah in the Shoe-Shine Shop." She had also a very effective duet, "If It Takes a Thousand Years," with James Ormonde, also with "Barefoot Days." Mr. Cliff Dacre sings well, his contributions including "Toreador" and "Son of the Desert," and he also joins in merry quartettes with the other male artists. Mr. Gordon White is most amusing as the squire, and James Ormonde was well cast as Maisie's suitor. The latter had a good number in "Sure As You're Born," while his more serious items were well rendered. The specialities are excellent, and a good word must certainly be given to the Rainbow Girls.

THE STAGE GUILD.

The first ordinary general meeting of the Artists' Section of the Guild was held at the Holborn Restaurant on Monday.

Mr. Franklin Dyall occupied the chair, and there was a large attendance of members. Many prominent members of the Guild were unavoidably absent through being engaged in the provinces or rehearsing for new productions.

The ballot for the election of the Council for the year 1924-25 resulted as follows:—

Godfrey Tearle	Hubert Harben
Eva Moore	Robert Horton
Lilian Braithwaite	Charles Quartermaine
Franklin Dyall	Helen Haye
Sir John Martin-Harvey	Edyth Goodall
Violet Vanbrugh	Hugh Wakefield
Fred Terry	Henry Hallatt
Lyn Harding	Kate Cutler
Sir Frank Benson	C. Hayden Coffin
Reginald Bach	J. H. Roberts
C. Aubrey Smith	Stephen T. Ewart
E. Holman Clark	George Graves
Athole Stewart	Lawrence Hanray
Frank Cellier	Duncan McRae
Haidee Wright	Annie Saker
Marie Löhr	Henry Wenman
Lena Ashwell	Amy Brandon-Thomas
Phyllis Neilson-Terry	Alfred Drayton
Owen Nares	Mary Merrall
Julia Neilson	Frank Lacy
Martin Sands	Alfred Paumier
Percy Hutchison	Marie Dainton
O. B. Clarence	Renée Kelly
E. Vivian Reynolds	Margaret Scudamore
Ernest Thesiger	Dora Gregory
Lady Wyndham	Dorothy Holmes-Gore
Violet Farebrother	Gertrude Kingston
Mary Jerrold	Gerald Lawrence
Nicholas Hannen	Clifton Boyne
Sybil Arundale	Norman Forbes

(Note.—The names are arranged in accordance with the number of votes received.)

The report of the Temporary Council, covering a period of four months, was read and unanimously adopted.

An interesting discussion ensued, many valuable suggestions being made for the guidance of the new Council.

A hearty vote of thanks to the chairman terminated the proceedings.

"THE OCTOPUS."

A Play in Four Acts, by E. W. D. Colt-Williams. Presented by the Interlude Players, at the Aldwych Theatre, on Sunday, Oct. 5.

Dr. Fraser ..... H. A. Saintsbury
Lady Greatorex..Gwladys Evan-Morris
Johnson ..... Percival Coyte
Monica Marsh ..... Dorothy Green
Ronald Marsh....H. Worrall-Thompson
Arthur Herd ..... D. A. Clarke-Smith
Jacqueline ..... Marie Dainton
Amelia Montague ..... Di Forbes

Cocaine is "The Octopus," and in its tentacles a young man named Ronald Marsh has been caught. His wife confides to her old friend and doctor the astounding news that she is going to share his vice and endeavour to redeem him by gradually reducing the doses, about as unconvincing a foundation for a play as we have met for some time. Need we say that she succeeds in saving him and falls a victim herself? In the end she takes her own life because of a coming baby, but not before the discovery that the "snow" is brought into the house by the husband's "friend," Arthur Herd, whose object has been to kill off Marsh in order that he could marry his wife. From a melodramatic point of view some of the situations were good enough. It was certainly a good idea at the end to let Mrs. Marsh summon Herd and give him the impression that she had informed the police of his dealings in cocaine, so that he flees with the mistaken idea that he is a hunted man.

Miss Dorothy Green gave a fine, moving performance as the wife, Mr. H. A. Saintsbury was excellent as the doctor, and Mr. H. Worrall-Thompson contributed an effective study as the husband. Perhaps the greatest hit was made by Miss Marie Dainton, who played the French maid with an irreproachable accent and a real sense of character. There were clever performances from Miss Di Forbes and Miss Gwladys Evan-Morris. The play was produced by Mr. H. A. Saintsbury.

R.A.D.A. EX-STUDENTS' CLUB.

"The Return Half."

In "The Return Half," chosen for the twelfth play production of the R.A.D.A. Ex-Students' Club, on Sunday night, the 5th, at the Academy Theatre, Mr. John van Druten has got hold of a good idea, which, in the first act, seemed to promise a play of unusual interest. Unfortunately, in the second act he seemed less sure of himself, and the third act left one with a feeling that the subject had proved too vast for the technique of the young author. In spite of this, the play is distinctly promising, and with a strong pruning the very easy dialogue and often extremely amusing lines would be more evident.

The play concerns John Sherry, a very young literary highbrow poet, with all the essentials of a thoroughgoing prig, who believes that his immature efforts are those of a genius. In the first act his unsympathetic stepfather packs him off to Australia because the youth has refused work in the office of a philistine publisher. This is the most interesting part of the play, for the author has sketched with a firm hand the weaknesses of both sides, the highbrow and the philistine. John Sherry is wrecked, and when the report of his death is received, George Lazenby, the publisher, aided and abetted by the formerly unsympathetic stepfather, works a "stunt" of the poems so successfully that on John's return (for, of course, he was not drowned, but had lost his memory, then drifted to America, and there made good by hard work) he finds himself "immortal." His return is a veritable bombshell, but to the relief of all, John has realised his own worth. He goes to America and work with his faithful sweetheart, Enid.

Mr. John Gielgud was capitally cast as the young poet, and Miss Laura Wallis Mills played with dignity and restraint as Enid Marshall. An excellent study of a suburban mother of the rather fatuous but earnest type was given by Miss Ruth Povah, every detail being sketched in a most finished manner. Mr. Eric Messiter and Mr. Osmund Wilson were both good as the father and the publisher. Other parts were well sustained by Miss Henzie Raeburn and Mr. Austin Trevor.

Preceding this was a Grand Guignol play in one act, "The Lesson," by Miss Joan Temple. This proved to be a really thrilling story, very capably written, of how a gipsy, Jim Teller, on finding that his daughter Rose has been deceived by Robert Deyne, proceeds to give the latter a thorough lesson. The "lesson" is an extremely lurid and blood-curdling one, and if it does not quite carry conviction it none the less provides a very thrilling and well-worked-up situation. The acting was excellent, Mr. Norman Page playing the father, Miss Valerie Taylor as the daughter, and the young man by Mr. Cyril Vane.

National Amateur Opera Association.

The National Amateur Operatic and Dramatic Association, which has just celebrated its twenty-fifth anniversary, held its annual conference at Torquay last week. It was decided to invite Sir Walter and Lady de Frece to again become patrons. Mr. F. Hubert Jessop (vice-president) succeeded Mr. H. P. Hollingdrake, of Bolton, as president, and Mr. Dudley Stuart Page, of Aberystwyth, was elected vice-president. A reception and dance in honour of the delegates was given by the Torquay Corporation, the guests, numbering about one hundred and twenty, being received by the Mayor-elect, Mr. G. H. Sermon, J.P., and the Deputy Mayoress, Mrs. Winter.

Miss Tilly Foulds is playing Mrs Rudd in "Alf's Button" at the Palace Manchester.

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THE REALM OF MUSIC.

MR. BERTRAM AYRTON.

Mr. Bertram Ayrton, singing at Æolian Hall, had a well-chosen programme. Such songs as Parry's "Follow a Shadow," Stanford's "The Fairy Lough," and others of Schubert and Schumann, Wolf, Fauré, Gibbs, Quilter, are always worth hearing, especially so when they are as well sung as on this occasion. Mr. Ayrton is a thoughtful singer, at his best in meditative songs. Also he finds slow movement better suited to his voice, which is apt to sound a trifle stiff and ponderous in quick things. For this reason his singing of a Bach aria, "My Heart Now Is Merry," failed to bear out the sentiment of the words. One judges from this, and a tinge of melancholy in the tone, that the voice is not as free as it might be. Mr. Craxton, as usual, was the most helpful of accompanists.

THE ENOCH CONCERT.

Messrs. Enoch and Sons began their seventh season of concerts at Central Hall on Saturday. Into the first part of the programme new songs by Stanley Dickson ("Little Brown Cottage"), O'Connor Morris ("Loveday"), and May Brahe ("That's All") were introduced by Mr. Walter Glynne, who sang the first two, and Miss Dorothy Helmrich, who sang the third. Pretty melody and sentiment were the distinguishing qualities of all three, so that no doubt they will find their public. After the interval was given a very good performance of Elgar's Empire Pageant Music, written for Wembley Exhibition. A choir of singers who sang there and a contingent of the British Women's Orchestra were engaged. The choruses, "Sailing Westward," "Gloriana," "The Immortal Legions," and the stirring "Empire March" were sung with spirit and made their effect, which was greater in the concert-room than in the Stadium. Mr. John Buckley gained a success with "Merchant Adventurers," a robust baritone song with chorus; and both Miss Helmrich and Mr. Glynne dealt sympathetically with the tenor and contralto numbers that fell to them.

MISS JOAN MUIRELLA.

Miss Joan Muirella, contralto, who gave a recital in Wigmore Hall, has a voice which would give delight to hear if she knew how to use it. Unfortunately, her singing was monotonous and characterless: monotonous because her vowels all sound the same, characterless because of the absence of consonants. The fault, of course, is that the voice is "produced" in one place, and that the wrong one: far back in the mouth; with consequent paralysis of tongue, lips, jaw, and throat muscles. Of the interpretative side it is hardly fair to judge, so entirely was the singer taken up with the mechanics of production. The songs in the French group might all have been written by one man. It is true that they were not chosen for contrast. But it was the same with the German songs. Where was the urge and the ecstasy of Strauss' "Cäcilie"? Only in Mr. Reginald Paul's accompaniment. The fact that Miss Muirella has much in her favour—good presence, pleasing manner, besides a naturally rich organ, makes it still more unfortunate that she should be on the wrong road.

NORTH LONDON MUSICAL FESTIVAL.

For the fifth year in succession, the North London Musical Festival is to be held in the large hall of the Northern Polytechnic and the Islington Central Library Hall from November 14 to 22, when about 4,000 singers and players are expected to take part in 101 classes representing different branches of music. Concerts by the First Prize-winners are to be given on Saturday afternoon, November 29, when the President of the Festival, Her Highness Princess Marie Louise, will distribute the prizes and certificates. At the final concert on the same evening the Marquess of Northampton will preside.

FLUTE AND OBOE RECITAL.

If Mr. Albert Fransella and Mr. Leon Goossens continue to give at least one recital every season they will earn the gratitude of lovers of chamber music. These masters of their instruments: the former of the flute, the latter of the oboe, joined in a second programme at Wigmore Hall. More perfect performances could hardly be imagined or desired than those of Handel's Sonata (No. 5), now played for the first time in its new form, for flute, oboe and piano; (with Mr. O'Connor Morris in the piano part) of Bach's Sonata in A minor for unaccompanied flute—the serene loveliness of the Sarabande and the flawless playing of it making some of the audience exclaim aloud with delight; of a charming Berceuse of Guilhaud and an equally charming Villanelle of Boisdeffre for the oboe; and, again, of a Suite from dramatic music by Purcell in a felicitous arrangement for oboe and harp by H. Greenbaum, in which Miss Sidonie Goossens joined her brother, having the Minuet all to herself as a solo number. There was modern music besides, including a Légende by Marcelle Soulage, an interesting study of the colour and dramatic values of flute, oboe, and harp, and some agreeable but less stimulating Sketches à la Russe by Dora Bright, for flute, cor-anglais, harp, and piano, played with the composer at the pianoforte. The association of Miss Dorothy Silk in a concert of this kind is of the happiest. Her singing in some Bach and Handel solos with flute and oboe *obbligati* was as pure as the instrumental tone itself.

ROYAL PHILHARMONIC SOCIETY.

The ancient Royal Philharmonic Society, now entering upon its 113th year, issues a prospectus giving details of a season of seven concerts to take place at Queen's Hall on Thursdays, November 20, December 4, January 29, February 26, March 19, April 2, and Monday, April 27. Seven conductors have been engaged—a different one for each concert. They are Wilhelm Furtwängler, Bruno Walter, Eugène Goossens, Ernest Ansermet, Felix Weingartner, Paul Klenau, and Hamilton Harty. The programmes are interesting, and very varied. Delius' "Mass of Life" occupies the sixth, with Miriam Licette, Astra Desmond, Walter Widdop, and Percy Heming as soloists, and the Philharmonic Choir. The symphonies are Elgar's First, Vaughan Williams' "Pastoral"—which, with Howells' Pianoforte Concerto, occupies chief place in an all-British scheme on the last night—Beethoven's Seventh and Eighth, and Haydn's in G major. Stravinsky will himself play his Pianoforte Concerto. Katherine Goodson is down for Brahms in D minor, and Harold Samuels for the Howells—a first performance. Bach, Mozart, and Purcell, Holst ("The Planets"), and Honegger, Ravel and de Falla, all find a place, and many besides.

MME. KWAST-HODAPP.

Mme. Frieda Kwast-Hodapp, a pianist well known in her native Germany, made a powerful impression by her playing, in Æolian Hall, at her first appearance here. Both as a technician and an interpreter she undoubtedly ranks high. She showed herself master of the Liszt sonata to the point of being able to rouse her audience to real enthusiasm. The reading was theatrical in the sense that every big effect was brought off in a big way, but there was nothing of the barnstormer about it. Every shade of colour in the gamut was at command. There was monumental power in the climax, and no sense of effort whatever, and but little forcing of the tone. Beethoven's early sonata in E flat was also superbly played, with authority and conviction and with great charm and subtlety of expression. The exquisite Menuetto was the very breath of romance. Mme. Kwast-Hodapp gives a second recital this afternoon, when she will play the sonatas of Brahms in F sharp minor and Chopin in B minor.

A POPULAR 'CELLIST.

Sheer brilliance of technique, such as Mr. Sisserman's, will always command a public. Wigmore Hall was filled for his recital on Thursday. The audience waxed enthusiastic over his playing of a Haydn concerto, a suite by Caix Hervelois, and a group of pieces including one by the inevitable Popper. In all, his security and facility and sense of style were never-failing. But he brought a great deal more to the performance of Brahms' Sonata in E minor, in which he was partnered by Mr. Evelyn Howard-Jones. On both sides this was played with complete sympathy and understanding. One might, if one wanted to be captious, object that in that gracious exchange of courtesies which is the Menuetto, the voice of the piano was raised somewhat assertively. Mme. Raisa Sisserman accompanied, with discretion, in the concerto and elsewhere.

NOVEL "YODEL" CONCERT.

Unaccompanied male-voice singing of a high order was heard from the Zurich "Fidelio" singers at Steinway Hall. They call themselves a double quartette, which might be taken to mean a company of eight. But they are twelve. The effect is very rich. The voices are well blended and balanced and of fine quality—particularly the basses. Their singing is beautifully shaded and controlled and altogether most finished. It reflected much credit on the conductor, Dr. Frey. What was very satisfying was, that the softest *pp.* had the same live spark at the kernel of the tone as the loudest *forte*. The novel part of the concert was the performances of a tenor, Mr. Paul Gerber, and a baritone, Mr. H. Bay, who "yodelled" obbligati to the hummed or vocalised refrains of the Swiss folk-songs sung by the others. Mr. Gerber ranges over four octaves or so with the greatest ease. Many a coloratura soprano might envy him his notes *in alt*. The effect was extraordinary, and the audience were amazed and delighted. Both also sang solos. One would describe Mr. Gerber in comic songs as a Swiss George Robey, with the difference that he uses his "yodel" flights to point the joke where Robey uses his eyebrows. The right place for the "Fidelio" singers is a hall like the Coliseum; yodelling wants space.

OLD-WORLD MUSIC.

At Æolian Hall on Saturday was held a delightful concert of 16th, 17th, and 18th century music, in which the artists principally concerned were Miss Ethel Bartlett, Mr. Rae Robertson, both well known as pianists, but now appearing as harpsichordists, the Chaplin Trio, and the Mayfair Singers. The programme was a veritable feast, containing, as it did, such rare and refreshing things as Bach's Concerto in D minor for three harpsichords, duets, also for harpsichords, one of which, Couperin's "La Juillet," proved so directly the antithesis of the Julys we know that it was immediately re-demanded, some madrigals of Festa, Byrd, Wilbye, Morley, and Pilkington, all most gracefully sung by the Mayfair quartette, and pieces by Thomas Tomkins, Johann Staden, Arne, and others. A gavotte by Chedeville and a Rigaudon by Boismortier were among the solos for viola da gamba so admirably played by Miss Mabel Chaplin, with harpsichord accompaniment by Miss Kate Chaplin. The same artists took part with Miss Margaret Scripps (violin), Miss Lilian Mukle (viola), and Miss Phyllis Hasluck ('cello), in performances of a Pavane by Tomkins and a Courante by Staden, in which the ensemble was all that could be desired. And, in addition to all these, and violin solos besides, there were folk dances from John Playford's "Dancing Master," a minuet, and a gavotte, danced, with uncommon grace and spirit, by ten ladies, pupils of Mme. Dolli and the Mayfair School of Dancing. In the Bach concerto the colour effects of the three harpsichords were charming in the extreme. A programme note said that all the instruments were by Kirkman, and made in the latter half of the 18th century, the one played by Miss Nellie Chaplin having belonged to Princess Amelia, youngest daughter of George III.

The dates of the Orchestral Concerts for Children are now fixed. There are to be six in the series, and they will be held on October 18, November 15, December 6, January 31, February 28, and March 28, all at the Central Hall, Westminster. As before announced, Dr. Malcolm Sargent is to conduct, and to introduce each item with explanatory remarks. Wagner opens the first programme, with the Meistersingers Overture, and Roger Quilter brings it to an end with his Children's Overture. Mendelssohn follows Wagner: the Scherzo and Nocturne from the Midsummer Night's Dream music. And Schubert's Unfinished Symphony holds the chief place. Tickets are 1s. and 2s. (reserved), 5s. and 10s. 6d. for the series. All are tax free.

Should any of our readers experience any difficulty in obtaining "The Era," a copy will be sent from the office to reach any address by the first London post every Wednesday, post free, fourpence.

FROCKS AND FANCIES.

Short, Shorter, Shortest Skirts—For Tired Eyes—Round Your Hat—Some Colour Names—Yokes Lead the Way—Frocks at Princes.

Waists or no waists? Shingle or bob? Skirts shorter or shortest? What next? murmurs a suffering and much-talked-about world of women. Women and their clothes are a continual bone of contention. Now controversy is raging round the very short skirt, and I must say that I do not think the abbreviated knee-length scrap of material dressmakers to-day call a skirt will long survive its birth in England, whatever Paris may do in the matter. Seeing's believing, and judging by the type of girl I saw wearing the ultra-short dance skirt at the Metropole at Brighton during the last few days I was there, I am sure it will not be generally adopted. The frock in question—of silver lamé—had a skirt edged with pink feathers, and it barely reached the wearer's knees. It wasn't pretty! It lost balance, it lacked poise, it was out of proportion with the rest of the frock—what there was of it!

Tired Eyes.

Dancing late and dancing early is all very well in its way, but with winter coming and more and more dances and less and less chance of fresh air exercise, eyes become tired with the glitter of gorgeous frocks and the glare of many lights. I have discovered the most wonderful lotion, though, for reviving tired eyes and making all look well with the world. It is Thamar's infusion of cucumber and elderflower, and you just moisten two pads of cotton wool with the liquid, bind them over your eyes with a handkerchief, lie down for half-an-hour or so, and let the magic elixir do its work.

Hats.

Has there ever been a moment when you have not been interested in hats? If so, you are very different from the rest of womenkind. I really must tell you about the wonderful display at Whiteley's this week. They have hundreds of hats—copies of Reboux, Talbot and other famous milliners' models in 15 different colours, and all at 18s. 11d.! They are all tailor-made hats, if one can call a hat "tailor-made," and the black ones are particularly smart. They are trimmed with all sorts of uncommon little ribbon gadgets to take off that extreme plain and untrimmed look. Buckles are there, of course, and I noticed that the newest little steel ornaments which everyone is wearing, or will wear in the very near future, now take the form of animals — kangaroos, rabbits, &c., instead of wee figures and birds.

The New Colours.

They—the all highest in the dress-making world—have given us some delicious sounding new colours this autumn. A rose by any other name might sound as sweet, but a colour with a pretty name looks so much more entrancing than a mere brown or blue. For instance, we have "London Fog," a misty soft grey with a touch of bronze in it—it conjures up all the mystery of a real London pea soup-er with lights gleaming dimly and the far-off sound of traffic in the road, and it is really most attractive in itself. There's "marron brule"; how much sweeter sounding than dull brown? "Violine," again; who wouldn't buy a frock of "violine" georgette when they would pass by a wine-coloured georgette without a second thought?

For Chilly Mortals.

Women who feel the cold will be thankful to find that long, closely fitting sleeves are features of most of the frocks of the autumn, while the new woven cloths and stockinettes are not only warm in themselves, but most of them fur-trimmed. Hasn't stockinette come along since it was first invented?—and what a far cry it is from the cheap stockinette frock and those turned out by exclusive houses with embroideries and fur trimmings, and running to as much as fifteen guineas in price!

Yokes.

Never have I seen such a variety of yokes as adorned the frocks and coats at some of the dress shows of last week. A wrap coat had, for instance, panels and a yoke of carucul—the yoke a very deep one, and embracing the upper part of the sleeve as well. Then there were silver and gold tissue yokes on all kinds of chiffon, velvets, and velveteens.

Wedding Dresses.

Wedding dresses have been a feature of many dress shows, too, and at Eve Valere's there was a pale pink bride, who looked delightful. Perhaps the prettiest dress was one of Fifinella's. She has always specialised in bridal array, you know, and this was absolutely simple and girlish, composed of the softest satin with an over-dress of beautiful Brussels lace. The train, which hung from the shoulders, was a panel of the satin with a wide border of the lace, cunningly arranged to form a tiny sleeve as well. The skirt was distinctly short, by the way.

Theatre Frocks.

Cathleen Nesbitt is sticking to her usual type of frock in "The Blue Peter" at the Prince's Theatre, and both the frocks I liked best had gauntlets—the dinner frock of rose du Barrie panne had gauntlet cuffs and a fichu of silver metal lace, with touches of pervenche blue georgette at the waist and composing the tie in front—a delicious combination of colours! The other frock—a day one, of real Reckitt's blue patterned marocain—was simple, oh, so simple—but extremely effective, with its fitting bodice and full skirt, white pleated organdie cuffs and collar, and the usual narrow tie with long ends reaching to the hem of the skirt.

Black Velvet.

Black velvet is one of the materials of the moment, and Dorothy Minto chose a Jenny model, which was made for her by Sonia Bloor—who made all the others, too. There was a choker tie and gauntlets—yes! gauntlets again—of ochre georgette bordered with cire satin. The neat little coat to match was lined with nacre satin bordered georgette, and had collar and cuffs of sheared hare fur. A dear little turned-up hat of velvet—or was it panne?—was finished with an ochre-coloured quill at the side.

Miss Jean Sterling Mackinlay announces a series of five Saturday matinée recitals of Old Songs and Ballads, to take place at Æolian Hall on October 18 and 25, November 15, 22, and 29. The last date falls on St. Andrew's Eve, when a special Scottish programme will be given. Mr. Harcourt Williams will appear with Miss Sterling Mackinlay at four of the matinées.

The French Ambassador has announced his intention of being present at the lecture by M. Jacques Copeau (Director of the Theatre du Vieux Colombier, Paris), which has been arranged by the British Drama League to take place at the Institut Français on Monday evening, Oct. 20. A few tickets for the lecture remain, and can be obtained on application to the hon. secretary, 10, King-street, Covent Garden, W.C.2.

MUSIC HALL ARTISTES' RAILWAY ASSOCIATION.

IMPORTANT NOTICE.

The TWENTY-EIGHTH ANNUAL GENERAL MEETING will be held on WEDNESDAY, OCT. 22, 1924, in the Board Room, 18, Charing Cross-road, W.C., at 12 noon.

Extract from the Rules re General Meetings and Election of Hon. Officers and Management Committee:—

Rule 8. — That the Honorary Officers shall be elected at the Annual General Meeting of the Association.

Rule 10.—That nominations for positions of Honorary Officers, signed by not less than two members of the Association, together with the written consent of the nominee, must be sent to the Chairman of the Committee not later than fourteen days prior to the Annual General Meeting, and all such nominations shall be put before the General Meeting.

Rule. 25.—DUE NOTIFICATION OF ANY RESOLUTION FOR DISCUSSION AT THE GENERAL MEETING MUST BE SENT IN WRITING TO THE SECRETARY FOURTEEN DAYS PRIOR TO THE DATE FIXED FOR THE MEETING, so that it can be placed on the agenda, and no matter shall be discussed which has not been placed on the agenda. Such resolutions shall be brought by the Secretary to the General Meeting in their original form.

ELECTION OF MANAGEMENT COMMITTEE.

Rule 12.—Nominations are invited for Members of the Association who desire to act on the Management Committee (of sixteen) for the ensuing year. Candidates must be holders of Yearly Green Cards and be over 21, and not Assistants. The nomination papers must be signed by a proposer and seconder, and contain a written declaration by the candidate of his willingness to stand for election, and must be forwarded, addressed to the Chairman, M.H.A.R.A. Committee, 18, Charing Cross-road, not later than MONDAY, OCT. 20.

Rule 14.—That the ballot for the Annual Election of the Committee shall be taken subsequent to the Annual General Meeting, the exact date to be fixed by the Committee. C. DOUGLAS STUART, Secretary.

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WEDNESDAY, OCTOBER 15, 1924.

THE RIVAL ACTORS' ORGANISATIONS.

THE problem of the rival actors' organisations does not appear to have been brought any nearer solution by the big meeting at Liverpool reported in our last issue. MR. ARTHUR BOURCHIER delivered a lengthy address, which was devoted chiefly to emphasising the weaknesses of "the other side," and expounding the virtues of his own, and was not calculated to bring the parties any closer towards agreement. It is important that both sides should be kept in a frame of mind which would allow of a mutual advance towards agreement, and not inflamed by constant recrimination.

An Ingenuous Proposal.

The position between the two parties appears to be that delegates from the Actors' Association and the Stage Guild have met, but have as yet found no common ground for agreement. Meetings are still to be held, and if each side can be induced to look the facts squarely in the face, a modus vivendi is still within the range of possibility.

It was left to a lady to propose the only constructive resolution at the meeting. MRS. ARTHUR BOURCHIER suggested that a way out of the difficulty could be found by incorporating in the proposed Bill for the registration of managers the terms of the Standard Touring Contract—minimum wage, payment for rehearsal, security of engagement, and the rest—which was suspended last year. But MRS. BOURCHIER'S rather ingenuous proposal overlooked the fact that the Bill must be an agreed one, and the terms of the touring contract have been, and are still, the subject of contention between the management society and that of actors. Moreover, no trade union has been able to secure statutory authority for its rates of pay. Trade Boards have legislated for certain "sweated" industries in the matter of wages, but that was not due to union action, any more than the Factory Acts are the outcome of union representations. The minimum and other conditions in the chief industries are maintained by pressure, which amounts to no more than a threat of the withdrawal of labour. The question, it seems to us, is not whether trade unionism is derogatory to the actor's art, but whether the action taken in other callings can be applied to the profession. It has been pretty conclusively proved that alliance with operatives in other industries has not secured the results that were anticipated. The resolution at Sunday's meeting was passed, but we are afraid it will contribute nothing towards a settlement of the trouble.

A suggestion advanced in more than one quarter is that the two societies shall continue as they are now constituted, and work side by side for the betterment of the whole profession. Those who make this suggestion lose sight of the fact that the Actors' Association, with their present limited membership, can do very little to enforce their conditions, and that their recent extremist methods have failed to produce any appreciable results in that direction. The most sensible course, unmistakably is for one party to be merged in the other. On the one hand we have the rank and file of the profession committed to a comprehensive trade union policy, and on the other the phalanx of leading players, many of whom have never before been members of a corporate body; and all opposed to the two-edged weapon known as the "boycott." It is a question of which society should go into the other, irrespective of policy. The A.A. is the older body, and, by virtue of this fact, and the good work it has accomplished, should have preference. The question of objectionable methods would then disappear, for, although many of the members of the Guild being actor-managers, would be unable to influence the decisions of the Council, they would have a vote at general meetings, and could so adjust the constitution of the society as to bring it in line with their views.

Concession and Compromise.

The Chairman of the Stage Guild, we are told, has offered a part in his new production to the Chairman of the Actors' Association. MR. FISHER WHITE is entitled on his merits to take a principal part in any West End production, but it is nevertheless a fine gesture of friendliness on the part of SIR GERALD DU MAURIER, and one that should not be allowed to stop there.

Concession and compromise are the qualities most needed at this moment, and nothing could be more commendable than to declare a truce until every effort that would lead to mutual accommodation has been exhausted.

A PLEA FOR THE SMALLER ARTIST.

HOW VARIETY CAN BE RESTORED TO ITS FORMER STATUS.

By ROBB WILTON. (In an Interview.)

I would like to know why there is not one British artist who can stay longer than one week at a West End music-hall, and why foreign artists have runs of seven, eight, or nine weeks in succession?

I really think that the lack of encouragement of British artists at the present time is remarkable—the lack of encouragement in many attractions as seen by the placing of artists on the programmes, a most essential matter from their point of view. It means so much to the artist, and also to the management.

The atmosphere of a house is gauged by its programme. If there is no atmosphere there is no programme. How often, either in the provinces or in London, has a programme been arranged with not a list of stars, but with wonderful working turns from the first act to the last? One is inclined to think that such a programme would be a fluke when one thinks of the impossible conditions that certain artists are given on other programmes.

If managements really want variety to return to anything like its former status, I should advise, if I may take the liberty of doing so, the giving of a little more encouragement to British artists.

I would like to know if new "stars" are really required in certain quarters. I mean by this that fifteen or twenty years ago, when variety was *really* variety, we had a large number of "stars"—it is not necessary for me to mention their names, but there were quite a lot—and yet within the last few years no big British "star" has been made. Why is it?

When I say "big," I mean big enough to remain in London at one West End hall for seven or eight weeks, as the stars I speak of used to do. It cannot be possible that there has been no artist in Great Britain in fifteen years who was worthy of occupying such a position. I cannot accept that. And potential "stars" cannot suddenly have died during the past fifteen years. At that period talent was encouraged. If an artist made a big success he got a little pat on the back. Nowadays there seems to be a kind of indifference in places as to how an act goes, no matter how small or big it might be.

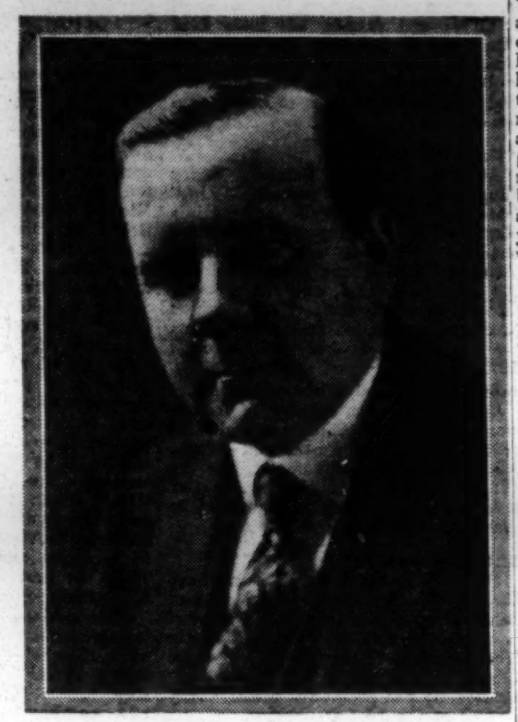
Another thing I would like to say is, if an act just sometimes misses—say, a new act—and it is obvious that with a little encouragement that act could be made into a very desirable one if its faults were explained, that encouragement is very rarely given. What seems to be the case at the present time, generally speaking, is that such an act is just simply not booked again, and no explanation given. This seems to me to be an extraordinary lack of encouragement. Indeed, these kind of acts are often discouraged, whereas by a little help they might be developed into really good turns.

In America the managements do all they can to encourage an act. Here (again speaking of certain managements) an act either goes or it doesn't go—that's the beginning and the end of it.

Any business that is treated with indifference, no matter whether it is a manufactory of soap or cheese, is bound to go to the wall. So it is with the music-hall business. I would, therefore, like to take the liberty of urging managements to pay more attention to that word, "encouragement." Without it, in all branches of life we are but poor mortals.

I have frequently heard the expression, "What does it matter? We 'collect' on Saturday," but to the true artist this is very poor consolation, and a state of mind that neither advances the artist, the management, nor the variety profession in general, and yet it is easily understandable through that lack of encouragement that artists, big and small, are liable to drop into this state of apathy. It does not help anybody to state a grievance without trying to advance a remedy, and the remedy I would like to be so bold as to suggest is in asking managements to try encouragement of artists in their work and not to think too much about "he might want another pound or two if it ever leaks out that we think he is worth his money."

It might be said: "Oh, but you get paid for your work; that ought to be encouragement." Unfortunately, small artists without encouragement do not get far enough to be paid for it. Consequently, who knows how many "stars" are now driving cabs or taxis, or going from house to house with a baker's cart?



[*Photo, Carbonora Co., Liverpool.*
ROBB WILTON.

THE DRAMA IN AMERICA.

"The Far Cry"—"My Son"—"The Little Angel"—"The Busybody"—"Dear Sir."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 4.—In "The Far Cry," a three-act play by Arthur Richman, now running at the Court Theatre, the author makes us familiar with the bad habits of a certain class of Americans resident in foreign parts. The scenes are laid at a hotel in Paris and a villa near Florence. Louise Marsh is living with her daughter Claire in Paris. Mrs. Marsh has been separated from her husband for 12 years; she is in the midst of an affair with an Englishman; Claire has married and divorced a young Frenchman, whose bills the Marsh family are still paying. Dick Clayton, a young American artist, is seen about town daily with Claire. He is so deeply infatuated with her that his art is forgotten. Louise Marsh's husband comes from America, and on the same boat the artist's mother, both bent on doing whatever may be possible to save their children from the danger that is in and around them. To avoid this interference, Claire takes her young artist under her arm, and goes off with him to Florence, where they live together without marriage, and the young fellow sets to and begins to paint good pictures for the first time in his life. Count Filippo Sturani makes love to Claire, and Clayton flies into a jealous rage which sends Claire flying back to Paris after leaving an invitation to the Count to follow her. Mr. Marsh arranges for a divorce from his wife, and Claire promises to go home with her father. Her lover, if three months of separation proves their faith in each other, is to come for her in the autumn. Margalo Gillmore has won high praise from the reviewers for her impersonation of Claire Marsh. The play is presented by Robert Milton and is likely to have a good run.

"My Son."

This three-act play by Martha Stanley was recently produced by Gustave Blum at the Princess Theatre, and had a favourable reception. The atmosphere of the piece is that of a fishing village in New England mingled with Latin temperament. Ana Silva keeps a little shop in a sea coast town on Cape Cod. She and her son have lived there together since his father's death. Betty Smith, from New York, visits the place every summer with her mother, who lived here as a child, and went to school with Ana Silva. Ellery Parker, the town sheriff, loves the pretty Portuguese widow, and young Felipe Vargas, from her own Azores, loves her also. Her son, a handsome lad of twenty, is led into bad ways by Betty Smith, and is about to elope with her after stealing her mother's jewellery. The sheriff suspects the youth, but being in love with his mother is willing to lose his official reputation by letting the young fellow escape if Ana will marry him. Ana refuses him, however, being in ignorance of her son's guilt, and the sheriff has to tell her that the lad is a thief. In the end the Portuguese mother, ceasing her prayers before her crucifix, becomes a woman of action. She frustrates her son's plan to elope by giving him a sleeping tablet, and inducing a sea captain to "shanghai" him aboard the

(*Continued at foot of next column.*)

(*Continued from preceding col.*)

"Mary Ann," where two years before the mast will make a man of him. Thus Ana Silva fools the sheriff and saves her boy for Rosa Pina, the little Portuguese maiden that Ana wishes her son to marry. Despite his disappointment, the sheriff magnanimously announces that although he has been listening and knows what is going on, he will not prevent the lad from leaving. Joan Gordon as Ana Silva, Claude Cooper as Captain Joe Bamby, George MacQuarrie as the sheriff, Margaret Shackelford as Rosa Pina, and E. L. Fernandez as Felipe Vargas play their parts admirably.

"The Little Angel."

Brock Pemberton, by arrangement with Hubert Druce, has just produced this three-act comedy by Ernest Vajda at the Frazee Theatre. It is an adaptation, by J. Jacobus, of the Hungarian play, "Rozmarin Neni," and tells the story of Anita, a young girl brought up in absolute innocence, who swoons at a ball; a nice young gentleman having escorted her to the conservatory when she felt dizzy from dancing. It develops later that Anita is to become a mother. The young gentleman having left his handkerchief behind him, he is identified as the rakish son of a poor, proud baron with whom Anita's aunt has been at legal war for twelve years. The barons, senior and junior, come to hurl defiance. The younger one stays to offer his apology, his title and his hand in marriage. Anita can divorce him immediately afterwards if she wishes. In the last act she marries the baron and seems to be content. Mildred McLeod plays Anita very prettily, and Clare Eames is very good as the aunt. The action of the play takes place at a farmhouse near Budapest in the year 1840.

"The Busybody."

At the Bijou Theatre this three-act farcical comedy by Dorrance Davis has been produced by George Choos after a successful run in Chicago under the title of "Early to Bed." Ada Lewis, as Cornelia Culpepper, keeps the audience in roars of laughter, and Josephine Drake, as the Lady Across the Hall, contributes a clever character-study.

"Dear Sir."

Genevieve Tobin, Walter Catlett and Oscar Shaw are the three stars of this new musical comedy which Philip Goodman produced recently at the Times-square Theatre. Then there is the beautiful Kathlene Martyn, from England, who is quite a favourite here. Mr. Catlett is a genuine comic. One of his best witticisms is his observation that something or other is as useless as a glass eye at a keyhole. Miss Tobin has a pleasant singing voice and dances nicely. Mr. Shaw has made himself popular in many a musical comedy. There are two acts and six scenes. The book is by Edgar Selwyn, the lyrics by Howard Dietz, and the music by Jerome Kern, who can always be depended upon to provide an engaging score. The plot of the piece is hardly perceptible. Oscar Shaw appears as Laddie Munn, a philandering young millionaire, and several of the scenes are laid at his estate on Long Island, where a wishing-well figures in the romantic adventures of more than one pair of lovers. The most popular musical numbers are "All Lanes Must Have a Turning" and "My Houseboat on the Harlem." Clair Luce distinguishes herself as a dancer.

THE PLAY IN PARIS.

Monkey Heroes—Viterbo's Cigale Revue—"Women were Deceivers Ever" at the Capucines.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—The theatres are doing big business, due in a measure to the influx of large crowds of visitors to the successful motor-car exhibition, while the critics have been kept busy by the numerous premières throughout the week.

"L'Amour."

The first novelty offered by Maurice Lehmann, the latest manager of the Porte Saint-Martin, was produced last Tuesday in the form of a four-act piece by Henri Kistemaeckers, entitled "Love." It describes the amorous adventure of an elderly painter (Francen) with a Brittany girl (Mme. L. Pitoeff) he has befriended. She gives herself with a sense of gratitude rather than true love, and soon pines for her native sea breezes instead of the artistic atmosphere of the capital. She goes off on furlough, as it were, but never returns. The painter, threatened by his wife with divorce, seeks her again, to find she has married a sturdy young fellow of her own age. This work is perhaps Kistemaeckers' best.

"Jim."

At the Marigny on Wednesday we had a complete change of bill, Abel Deval turning from musical farce to light comedy. "Jim," in three acts, by Romain Coolus and Maurice Hennequin, refers to an ape brought home by Count Olivier, much to the disgust of the Countess. Her easy-going husband is devoted to the study of monkey language, but a scheming secretary tempts him to forget his conjugal duties, leading the wife to seriously consider a divorce, as suggested by an unsympathetic friend anxious to claim her as his own. Naturally the Count triumphs, and there is no separation, even from Jim. The authors are masters of stagecraft, and there are some amusing situations, admirably played by Vilbert (as the Count), Clara Tambour (the lady secretary), and other clever people.

"Le Singe Qui Parle."

A monkey is also the subject of the three-act comedy by René Fauchois presented by René Rocher at the Caumartin on Thursday. We are encountering quite a menagerie on the French legitimate stage this season. The baboon in "Le Singe Qui Parle," however, is not a real one, although the circus audiences where it is presented by a ruined prince under the pseudonym of Sam Wick do not know that. A jealous woman eventually gives away the show. Wick's talking monkey is a youth impersonating Faho, with a broken-down ventriloquist as keeper. Miss Dora (wire act) is smitten with the false trainer, and tells him so in front of the supposed animal. Faho already loves Dora, therefore Sam pretends to misunderstand the advances made by the pretty girl, knowing it will cause his partner pain. But Faho realises he is no match for the elegant aristocrat, and facilitates his marriage with Dora. It is a sweet story with an original situation, admirably acted by Yonnel (Sam), Lerner (the talking monkey), Betty Daussmond (the rival), and Alice Cocea (Miss Dora).

"Cœur d'Artichaut."

The plot of this three-act vaudeville by Pierre Palau, presented on Tuesday at the Theatre Comedia, concerns a widower, who, discovering another man with his second wife, imagines that the young man is asking for the hand of his daughter. Philippe (the young man) explains that as a matter of fact he was pleading with Helene for her consent to his marriage with her step-daughter. The wedding takes place, and Helene is frightfully jealous, even trying to prevent the consummation of the union. Philippe is disgusted, and leaves the roof of his father-in-law, taking a willing wife with him. "Cœur d'Artichaut" is not of the usual category seen at the Theatre Comedia, but it has made good. M. Palau has chosen a suitable cast, while holding the rôle of Philippe himself, supported by Cahuzac, Semery, Christine Prevyl, De Graville and Clary Monthal.

"Tu Perds La Boule."

Max Viterbo, director of the Cigale, has signed the revue, in collaboration with Max Eddy, which he presented at this music hall last Saturday evening. The show has been produced by Alfred Gragnon, and contains some elegant scenes, handled by Pearl White, Suzanne Despres, Alice Soulie, Nita Solbes (a Spanish lady), Marfa Dhervilly, with Dorville, Moriss, Hieronimus, and several other clever people, not forgetting Henry Jullien. "Tu Perds La Boule" (signifying, in the local vernacular, "You're going dotty") is a big production with a constellation of stars, and will attract.

"Le Lys."

At the Ambigu—no longer Comique—the new management of Maurice Lehmann revived "Le Lys" last Friday. This four-act piece of Pierre Wolff and Gaston Leroux, produced many years ago, was well received, with Suzanne Nivette in the part of Odette and Roger Karl as her father, Comte de Maigny. The plot deals with the paternal selfishness of the impecunious aristocrat, unable to furnish a dowry for his two daughters, and expecting them to remain at home. Odette is reconciled to the sad prospect of being an old maid, but the younger sister revolts and elopes with a married man separated from his wife, to the supposed dishonour of the entire family. Odette follows the lovers to Italy and is able to bring about a reconciliation.

"Ca. . . . !"

The name of the three-act comedy by Claude Gevel, produced last Saturday at the Capucines, does not convey much. "Ca. . . !" (That) is a little vaudeville describing how Sorbier, while loving his wife, has a flirtation with Mme. Plantin, whose husband believes that all women are unfaithful when the opportunity occurs. Nevertheless, Mme. Sorbier is an exception to the rule, because her poetical flirt is too timid, which goes to prove that Plantin is right when he contends that the opportunity was lacking. Mme. Sorbier, however, has taken a liking to her poet suitor, and the husband grows jealous. The situation is so acute that they part for a time, until a letter written by Sorbier to Mme. Plantin is the indirect cause of a reconciliation. Harry Baur (Plantin), Louvigny (Sorbier), Pierrette Caillol (Mme. Sorbier), Marguerite Pierry (Mme. Plantin), Robert Arnoux (the poetical lover), and Mme. Merindol in a funny part head an excellent company.

"La Divorcée."

Mme. Blanche Rasimi has renewed her programme by the revival of Leo Fall's Vienna operetta, "La Divorcée," at the Ba-Ta-Clan. It was created at the Apollo in 1911, when Alphonse Franch had that house (now undergoing partial reconstruction). Felix Oudart (producer), Tirmont, Artaud, Mlles. Jane Montange and Odette Darthys are prominent amidst the bevy of well-gowned ladies.

"Madame l'Archiduc."

The well-known operetta bouffe of Jacques Offenbach, created in 1875 at the Bouffes Parisiens, with Anna Judic in the titlerôle, was successfully revived by M. Max Maurey at the Theatre des Variétés on Friday with much enthusiasm, Mlle. Edmée Favart taking the lead.

THE VARIETY WORLD.

Railway Association Meeting—Vaudeville Golfers—Billy Merson Shield Final—Harry Day's New Revue.

Railway Association Meeting.

A reminder to members that the 28th annual general meeting of the Music Hall Artists' Railway Association will be held on Wednesday next, at 12 o'clock noon, in the Board Room, 18, Charing Cross-road, W.C.2, when the annual report of the committee will be submitted, and also the financial statement for the past year.

All members are invited to attend, but must bring their green cards of membership with them. Any member who holds a yearly card and desires to stand as a member of the Management Committee should send in his nomination form, which must be signed by a proposer and seconder, to the chairman, Music Hall Artists' Railway Association, 18, Charing Cross-road, not later than Monday next.

Jack Warman.

Jack Warman, the Stick of Mirth, who recently finished a season at Blackpool at the Tower, has been engaged to play principal comedian in "Tonics," and is now busy rehearsing.

Mr. Harry Gulliver's Golf Trophy.

To-morrow (Thursday) the members of the Vaudeville Golfing Society will be journeying to Sudbury to compete for the handsome trophy given by Mr. Harry Gulliver. Members in the provinces are also eligible under the usual conditions.

Will Fyffe's Invitation Match.

On the following day, Friday, the 17th inst., that good sportsman, Mr. Will Fyffe, has generously invited a team of Vaudeville Golfers to play a match with members of the Brent Valley Golf Club at Brent Valley, Hanwell.

Monthly Medal Result.

The best card in last Friday's monthly medal competition emanated from Mr. J. W. Rickaby, who put in a very useful 80 net.

Billy Merson Shield Final.

The final of the Billy Merson Shield competition took place at Raynes Park last week between Mr. Harry Ristori and Mr. Sammy Shields. Their respective net scores (medal play) were 80 and 90, so that Harry Ristori becomes the holder of the trophy. This is the second "pot" he has won recently.

Stoll Cup Progress.

It must have been Mr. Sammy Shields' unlucky week last week, for he also fell a victim to Mr. Jim Rickaby's skill in the first round of the Stoll Cup competition. Otherwise there is no further progress in that competition to report.

Gillespie Trophy.

The Gillespie Trophy competition is, however, carried a stage further as a result of the semi-final match, which took place between Mr. Greeves Johnson and Mr. J. W. Rickaby last week. Mr. Johnson emerged victor by 3 up and 2, and thus qualifies to meet Mr. Harry Gunn in the final.

A Useful Affiliation.

Mr. Secretary Hayward tells us that he has secured affiliation with the City of Newcastle Golf Club on very advantageous terms. This is good news for those many members who visit that big provincial centre.

Miss Victoria Monks.

Miss Victoria Monks, who was appearing at the Oxford last week, was taken ill after Tuesday with pleurisy, and it was at first feared that pneumonia would supervene. She is, however, making a good recovery, and will appear next week at the Palace, Watford.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 21 death levies are now due on the 1924 book. Red stamps 41.

"Events."

Harry Day's new revue, "Events," will be produced at the Empire, Bristol, on Nov. 1. The strong cast includes Kitty Colyer, Jimmy Leslie, Wallace Lupino, Joseph Victor, Walter Newman, Norman Astridge, May Marshall, Florence Williams, and the Royal Porth Octette. The production is staged and devised by Chas. Henry, who has been responsible for so many of the past successes for this management.

Death of Fred McLean.

It is with regret that we record the death, on Oct. 7, after a long and painful illness, of Fred McLean, the comedian, and husband of Billie Macqualter. He was for many years with Moore and Burgess' Minstrels, Livermore Minstrels, and The Kentuckies, and was also associated with the L.T.V. The interment took place last Friday at Hammersmith Cemetery.

Testimonial to Fred Percy.

Mr. Charles Coborn is organising a benefit performance for Fred Percy, the veteran nigger comedian, vocalist and dancer, who is in his 75th year. Among those who have already subscribed are Sir Oswald Stoll, George Robey, Fred. Kitchen, Billy Reeves, G. W. Hunter, etc. The benefit will take place at the Battersea Town Hall, but the date has not yet been fixed.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Miss Cara Madga for a collection of £1 9s. 6d. collected at the Hippodrome, Devonport, and Miss Florence Dwyer for one of 11s. 6d. from the "O.K. Boys" Revue Company.

Miss Jump and an anonymous donor are thanked for useful parcels of clothing.

Fred Curran.

At the Empire, Leeds, on Friday, Fred Curran produced an up-to-the-minute version of his Parliamentary Smoking Concert number, by Fred Austin and himself, and we hear it proved a big hit, Fred being recalled again and again. He is at the Holborn Empire this week.

Sir Oswald Stoll's Gift to Boy Scouts.

Despite the bad weather, a large company assembled to witness the inaugural ceremony of the formal presentation of the Empire Hut by Mr. Harry Milne, J.P., on behalf of Sir Oswald Stoll. The hut comprises a spacious and comfortable hall, a committee-room, and an office for the District Commissioner. T. Edwards Forster, K.C., J.P., spoke of the efforts of Mr. Harry Milne and the generosity of Sir Oswald Stoll in providing a splendid home for the Chiswick Scouts. The District Commissioner then presented Mr. Milne with an engraved Thanks Badge on behalf of the Association.

Mr. Milne, in responding, said the idea had occurred to him some time since. On consulting Sir Oswald Stoll he promptly fell in with the idea, and had generously defrayed the cost of the new hut. The key of the structure was then handed to Mr. H. Garlick, the District Commissioner, who proceeded to declare it open. A letter was read from Gen. Sir Robert Baden Powell congratulating all concerned. The Union Jack having been saluted, the Scouts, Wolf Cubs, and Rovers heartily cheered.

Death of Jack Williams.

We regret to learn of the death of Mr. Jack Williams, who for 13 years was stage manager at the Victoria Palace. Mr Williams, who passed away on Thursday, October 2, had also been associated during his career with Sir Oswald Stoll, the late Mr. Barrasford, and Mr. Seymour Hicks. His brother, Mr. Joseph Williams, is stage manager at the Manchester Hippodrome.

Mr. Joe Williams and family wish to express their sincere thanks to all relatives and friends for their kind expressions of sympathy and floral tributes in their sad bereavement. Also ever-grateful thanks to Mr. and Mrs. Willie Rolls for services so kindly rendered.

"Zip" in Town.

At the Empress, Brixton, Harry Slingsby's consistent success, "Zip," featuring Billy Caryll and Hilda Mundy, is playing to excellent business. Since it was last seen in town new scenes have been added and the show re-dressed, and the tapestry scene is especially fine. "Zip," which concludes its London season at Chelsea next week, is booked well through 1925.

Albert Foster and Ninon for Africa.

On Friday last a number of friends were at Waterloo Station to bid "au revoir" to Albert Foster and Ninon, who sailed from Southampton per the Windsor Castle for South Africa. After their tour there they will proceed to Australia, to play a season.

The Bohemian Trio.

On Monday the West End will have their first opportunity of seeing and hearing the Bohemian Trio, a musical act that consists of piano (Juliette Vedey), 'cello (Rosa Crow), and tenor (Ernest Cass), which has been greatly praised by the provincial press. They appear at the Victoria Palace.

Mr. W. H. Boardman.

Mr. W. H. Boardman, for 14 years the popular manager of the Brighton Hippodrome, is shortly relinquishing that appointment to take up an agency. As a mark of appreciation of his public services, the Mayors of Brighton and Hove have issued an appeal for funds to provide a suitable testimonial. Next Sunday a gala performance will be given at the Hippodrome, and among the artists appearing are Miss Nellie Wallace, Miss Cicely Courtneidge, Miss Toots Pounds, Mr. Billy Merson, Mr. A. C. Astor, Robb Wilton, George Tully, Malcolm Scott, Herschel Henlere, James Russell, Gracie Fields, June, Blanche Tomlin, Enid Brooks, Jack Buchanan, George Clark, Walter Williams, and Will Fyffe. Mr. Herman Finck and Mr. Jimmy Sales will conduct the orchestra during the evening.

"Demos" Discovered.

While witnessing a show one night in Paris last July, Whit Cunliffe, who was then on a short vacation, recognised, under the make-up of "Demos," the Mystery Man, an old friend of his boyhood days, whom he had not seen for many years. Whit endeavoured to persuade him to come to London, but Demos' engagements on the Continent prevented this course. Next Monday, Demos commences a short tour at the Metropole Theatre, Abertillery, under the personal direction of John P. Beardmore.

"Fast and Furious."

The highly successful musical revue, "Fast and Furious," has been purchased complete from Mr. Sydney Burns by the Strand Productions, of 15, Strand, W.C. The cast includes Sid Cotterel as principal comedian. The show has played for 83 weeks with enormous success everywhere. The reproduction will be entirely the same show with the exception of the cast, which is altered in many respects. It will, however, be an all-star one. All the scenery and dresses are to be renewed, and the show will continue to be a first-class production.

Norman Lee Productions.

Over 125 artists from the various Norman Lee productions were present at a dinner and dance given at the Criterion Restaurant last Sunday evening. After dinner speeches were made by Miss Margaret Halstan, representing the "Family Circle" company, Miss Gertie Gitana, representing "Nelly Dean" company, Mr. Geoffrey Clayton, representing "Rent Free" company, and Mr. Edward Cranston, representing "Fags" company.

Miss Halstan paid tribute to Mr. Lee's work as author-producer. She referred to his courtesy and patience at rehearsals, and his ability to get 100 per cent. value from his artists. Miss Gertie Gitana said that, like Miss Halstan, she was making her début in revue, and the sudden change of work after many years as a single act had been made smooth and happy by Mr. Lee. Speaking on behalf of "Rent Free" company, Mr. Geoffrey Clayton alluded to Mr. Lee as an excellent father to his many companies, and Mr. Edward Cranston congratulated Mr. Lee on such a string of successes.

Mr. Lee was greeted with applause as he rose to reply. It was all very well, he said, to praise the producer, but the producer must have artists to make his shows, and he was very fortunate in having such splendid artists as those present. He thanked everyone concerned for the excellent arrangements made for the happy evening.

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LONDON VARIETY THEATRES.

THE COLISEUM.

Dynasties may change, but Russia will still be renowned for dancers. Instead of the Imperial Ballets of old, we are to receive the maitres of Soviet State Theatres. With a title of this kind as his new credential, Michael Mordkin comes to the Coliseum with four companions. The chief item in their programme is a "choreographic episode" taken from, and named after, Flaubert's famous novel of ancient Carthage—"Salambo." Perhaps the name may conjure up visions of pagan splendour, African pomp and circumstance, and the panoply of war. But the choreographist has, instead, plucked out the heart of the story. Matto, leader of the rebel mercenaries, exults in his tent over the veil he has stolen from the Temple, the veil that gives him command over the Carthagenians' fears and superstitions. Salambo comes disguised to his tent, overcomes him with her beauty, and steals away with the veil to the rescue of her people. Michael Mordkin is Matto and Julie Bekefi, Salambo; otherwise, apart from a slave, there is no other personage in the ballet. They have an intensity worthy of this great subject.

This is followed by a "divertissement." Michael Mordkin dances in the character of an Italian beggar, and Julie Bekefi as a huntswoman. Together they present a minuet and a gipsy love scene. Bronislawa Pojitzkaja and M. Arschansky contribute two curious items, a "valse excentrique" and a dolls' dance. But the most striking was "The Nightingale," which, to an accompaniment of flute and harp, Lydia Semenowa danced with fluttering movements particularly suited to her grey and white bird costume. This, her first appearance in London, is distinctly promising.

With Lillebil and Alba Tiberio remaining in the bill, there is an abundance of dancing at the Coliseum this week. Isobel Elsom also continues her stay.

A welcome return is made by Ann Codee, whose charm and vigour contrast so amusingly with the subdued humour of Frankie, her partner. Their song illustrating the effects of a "care man's" promises, is a brilliant piece of burlesque. William Burr and Daphne Hope's witticisms possess a spontaneity that is irresistible; William Utteridge's "The Act Beautiful" has an exquisite sense of repose; Will Hay's schoolroom scene is full of fun, and was responsible for much hilarity throughout; and Madge North's rich contralto voice acts as a charm.

THE ALHAMBRA.

In what character is Will Fyffe at his best? That is a difficult question to answer. It is safe, however, to assert that his study of the village idiot is among the finest of his masterpieces. Humour and pathos were never more effectively mixed. You are moved to tears and laughter in the same instant, and before the scene is over that idiot boy has become as real to you as people known a long time in actuality. To follow this with the tippler singing "Glasgae belawngs tae me" is evidence of his sure instinct for striking the right note. This is rollicking humour, and his speech is just what we want to hear at a time when relief is needed from the feverish, frantic effects of the politicians. If only candidates could speak as well as Will Fyffe we should attend all their meetings and vote for them all!

Two or three outstanding favourites of the music-halls have returned to the Alhambra this week to form, with Will Fyffe at their head, a remarkable programme. Maggie Dickinson and Syd Culver bring back "The Sauce Box" with the Exquisite Six, whose dancing is worthy to be in the same entertainment with Maggie Dickinson's exploit in moving, so it seems, upon air. Jack Hylton's redoubtable band is increasing in virtuosity. Their demonstration of how "I'm gonna' bring a water melon" would have been composed by Liszt, Edward German, Tchaikovsky, Cyril Scott, Rachmaninoff and Wagner, is a marvel of musical dexterity, and their orchestration of "It ain't agwine to rain no more" shows what syncopated magic can do with the simplest melodies.

Following their success at the Empire, Lapp and Habel have been promptly secured by Sir Oswald Stoll's energetic representatives. Their entrance is in itself a delightful piece of comic invention. Two elders of the kirk are apparently enjoying a stroll after the Sunday service. They slowly interest themselves in the force of gravity, and before you are aware of the fact they have begun to pull your leg vigorously with "spoof" conjuring and acrobatics. Neil Mackay's lively ethnological study of the Russo-Scot establishes itself as a classic of music hall humour, and his sailor likewise. The Three Laurels, pierrotic acrobatics, give a highly efficient display; Artemus contrives his particular blend of real and spoof magic; Jenny Golder sings several of her breezy songs; and "Auntie" performs prodigies awheel.

VICTORIA PALACE.

An item of much interest at the Victoria Palace this week is the appearance on the music-hall stage of Mr. Norman Long, an artist whose seraphic smile and excellent songs at the piano are almost an institution in the concert world. Armed with a couple of good topical ditties, a budget of neat anecdotes, and a brilliantly executed symphonic fantasia based on the ubiquitous "Felix Kept On Walking," Mr. Long made a distinct hit with the Pimlico patrons and had to come specially in front of the curtains at the end. Another artist who wins well-deserved appreciation is Miss Lillian Burgiss, the well-known vocalist. Miss Burgiss specialises in ballads, but avoids the hackneyed, and has a splendid voice to do her material justice. Pianoforte accompaniments are supplied by Miss Marjorie Parker, who shares in the applause at the end.

In a prominent position on the bill is that popular comedian Mr. Harry Herbert, with three new songs which are productive of much hilarity. In one of the songs his mere appearance as a bloodthirsty pirate is the signal for a roar of laughter, and the audience would gladly have had more of him. Some neat step-dancing is the feature of the item presented by Miss Snow Queen, whilst Mr. Edgar Curtis in the course of his "living marionette" turn excellently exploits that very melodious number "Why Did I Kiss That Girl?"

The second part of the performance was devoted to the October version of "Our Cabaret," a merry and bright concoction of song, dance and humour, in which several talented artists, including Miss Gwyneth Keys, Miss Joan Carroll, Miss Glory Edgar, and Messrs. Dick Francis, John Hagan, and Ernest Scovell, continue to score.

NEW OXFORD.

Patrons of the New Oxford are enjoying a well-blended programme this week, for nearly all the ingredients of variety have their distinguished exponents.

Ivor Vintor may be small in stature, but not in status. The famous "Rockets" boy is always a feast in himself, and his numbers, "I'll Have Some Fun, You Bet," and "Who's Going to Take Me Out To-night?" were obviously built for him. Whether as a blasé dude or as a supposedly guileless schoolboy "fed up" because a new baby has made him take a back seat, he is always Ivor Vintor, and therein lies his success. Individuality counts—and most managers are good at arithmetic!

May Henderson's fondness for sausages provides her with a good vocal introduction, and—apparently because these culinary mysteries require investigation—her succeeding number, "A-Hunting We Will Go," is not entirely out of place. Her dog, by the way, is one of the most intelligent animals we have seen, and it would be difficult to find better material for canine "business."

As a contrast, the rendering of "Il Bacio," in the native Italian, by Doris Ashton was a vocal triumph, and her two ballads, in addition, were sung with the same skill. The dance and Derra de Moroda are synonymous, and we liked especially her Dance Espagnolle and "Voices of Spring." Both of these items were eloquent of their motifs, and in Victor Marcel, the danseuse had a sympathetic partner.

As "a disappointed married man," Jay Laurier was really a most pleasant fellow. He agreed with us because he couldn't make his wife agree with him, and the little domestic episode about which he took us into his confidence was certainly droll. The ventriloquial art has no more natural exponent than David Poole, who, with "Jimmy Green," the bad boy of the class, presented a schoolroom sketch that was as witty as it was skilfully executed. The Two Rascals were as wayward as ever in their hurricane repertoire of character songs at the piano; McNaughton and Gold were their own inimitable selves in a capital skit on the working-man whose job of work is frustrated by the dinner bell; Vera Wootton sings vivaciously about her love for "Georgie"; Herbert Lee imparts a distinctive personality into "I Love All the Girls" (a capital number, by the way); and Hunter and Bob, dancing jugglers with an eye for originality, completed.

CHISWICK EMPIRE.

There is a capital programme here this week. That droll duo, Cornalla and Eddie, get through their amazing feats with a ripple of merriment, and prove very popular. Madame Cooke, the beautiful white lady, is an incomparable equestrienne, and her feats of horsemanship are very skilful. Edith Faulkener is a mimic, and of the first order; her imitations were remarkably interesting, and her versatility is boundless; her "impressions" range from the small boy addicted to bad language, to the "char lady." The energy of Poley and Partner is unflagging, and their act is replete with novelty and interest. The Eighteenth Century Trio harmonise ever so sweetly and the selections from their repertoire afford intense satisfaction. Miss Helen Lowther sings charmingly songs of long ago, "Sally in Our Alley" and "Cherry Ripe." Miss Hildegarde Arnold with the 'cello is also a musician of ability, and Miss Evelyn Amey gave Rameau's Tambourin in fine style.

That fine comedian, Robb Wilton, is very popular, and is grave and gay in turns; he is admirably assisted by Miss Florence Palmer. He is a really clever artist, whose numbers prove extremely diverting. Miss Ethel Levey's selections from her repertoire proved very welcome, and she was accorded a hearty reception. Tuneful and dainty themes are extracted from his xylophone by V. M. Gaston, and the film showing the inauguration of the "Empire Hut"—the gift of Sir Oswald Stoll—completes.

FINSBURY PARK EMPIRE MATINEE.

The special matinée given at Finsbury Park Empire on Thursday last, in aid of the local branch of the British Legion, attracted a large audience, which included the Mayor and Mayoress of Islington and Lady Cowan. The Empire orchestra, under the direction of Mons. J. Brüske, opened the programme, and an early turn was Miss Margaret Norton, who delighted the audience with her charming ballad singing. Mr. Norman Carrol, with his versatile and amusing contributions, also had a good reception. Val Dock astonished with the rapidity of his crayon sketches, one of the conductor of the orchestra being, at his own request, handed to him amidst great applause. Miss Gracie Fields was as successful as ever with her quaintly rendered ditties. The pupils of Miss Susie Boyle's School of Dancing gave a delightful performance, which was greeted with loud applause. Miss Boyle and Mr. Fred Dixon also contributed dances. A particularly successful turn was Jack Hylton's band, which played numerous selections and was enthusiastically received. The boys' band of the Islington Guardians' school also did exceedingly well, and other turns were Alva, the expert juggler; Coquelli, with his amusing imitations; and Charlier and Cuvelier, in their novel musical performance.

In the course of the afternoon Mr. Macdermott, manager of the Empire, introduced Colonel Heath, who spoke on behalf of the Legion. A collection was made on behalf of the Royal Northern Hospital.

"Dream, Daddy."

The children's favourite radio song, "Dream Daddy," which has been such a pronounced success at Blackpool, the Isle of Man, and many other popular seaside resorts, and is also constantly played and broadcast by the Savoy Orpheans and Savoy Havana Bands, from the Savoy Hotel, is a number which has won the affections of performers and public alike.

Already it has been selected as a principal girl "production" number for many of the leading pantomimes, offering as it does very fine staging opportunities which will assuredly be seized upon by astute producers eager to introduce an entirely novel item in their Christmas offerings.

A "nighty" production always appeals to pantomime audiences, especially to the kiddies, and "Dream Daddy" certainly is just "It" as a song with a "surround" of little girls clad in bedtime attire, to support the principal girl, who sings the number.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—The Carl Rosa Opera Company pay a welcome visit to the New Theatre this week with their usual extensive repertoire. The company includes some excellent principals.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—This house has an important fortnight's Shakespearean Festival. This is a return visit from Mr. Charles Doran and his excellent company, and the programme put forward is a varied one of Shakespeare's works.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Mr. T. Elder Hearn presents Jean Bedini's funny burlesque revue "Scandals of 1924." It is a witty and attractive performance. The list of players includes Claude Lester, Chris Silvester, Dainty Danes, Irene O'Dare, Harry Kynman, Jim Quinn, Tommy Cook, and Fred Tooze, with the London Columbia Band and the Scandal Girls.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The musical play "Catherine" is presented here by Mr. Robert Courtneidge's principal company. The cast includes Miss Sylvia Cecil in the title-rôle, Messrs. Roy Russell, Frank Foster and Alex. Lennox, with Mr. Caspar Middleton playing with distinction Peter the Great, Tsar of Russia.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Topping a good bill is "The Miss Tree Mystery," which both entertains and baffles the audience. Supporting items include St. Juste and Higgins, Coley and Jaxon, Miss Dulcie Hall and company in "The Vamp," Russell Carr, ventriloquist; The Langleys, gymnasts; Rob Daymar, the clown musician; and Belle Isobel, comedienne.

OLYMPIA THEATRE.—Joint P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The revue "Oceans of Joy" provides plenty of excellent fun and music. George Norton, an exceptionally amusing comedian, is ably supported by Lynn Wright, Fred Lawson, Eileen Lake, Molly Doon, Peggy Macintosh, Maisie Gordon, and the Wavelet Girls.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Leverston.—"The Octoroon" is staged here this week by a company of well-known Dublin artists, the principals including Messrs. Valentine Vousden, Tom Moran, Peter McCormack, M. P. O'Flanagan, Mme. Louise Grafton, Misses Maud Bowes, May Fitzpatrick, and Molly Douglas.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. Larchet.—The three-act comedy "Insurance Money," by George Sheils, followed by Fund O'Grady's "Apartments," prove a thoroughly enjoyable entertainment, the full Abbey company interpreting their parts with their usual skill.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—An excellent vandeville bill features the Six Victorias, clever acrobats and daring trick cyclists. In addition, Sam Alton, an original comedian, the "Lio Hoi Tsehu Troupe" of Chinese abrobats and magicians, present weird novelties; Rosa Lee, comedienne; Ryane and Betty, in eccentric dances; Ted Urry, "Mis-leading prima donna"; and Bert Bray, baritone comedian, complete.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The new musical play, "The Little Fisher Maid," is here with Miss Shirley Kellogg in the leading part. She is excellently supported by such clever artists as Messrs. R. Barrett-Lennard, Reginald Andrews, Robert Geddes, Henry J. Corner, Albert Chapman, Edmund Kennedy, and Misses Lilian Major and Lottie Paxton.

KING'S.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; Bus. M., Mr. Hugh Macfarlane. — "The Thief," performed by Mr. Arthur Bourchier and his company, provides this house with a first-class attraction. The principal rôles in Bernstein's play are worthy of the talent and experience of Mr. Bourchier and Miss Kyrle Bellew, and excellent opportunities also fall to Mr. James Carew and Miss Stella Patrick Campbell; while admirable support is given by Messrs. Walter Sondes, Alec Chumley, F. Owen Chambers, and Graham Stuart.

PRINCESS'S.—A. M., Mr. Hugh Murdock; Mus. D., Mr. Robert Macleod.—The success attending this venture encourages the management to carry on with their novel production, "Autumn Frolics," with changes from week to week, which are proving attractive. The excellent company includes Yorke and Morgan, Ivy Gordon, the Dixie Trio, Bob Merry, Rita and Horace, and the Eight Frolics. The orchestral interludes and specialities are a pleasing feature.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—At the Pavilion this week Albert de Courville's super revue, "The Rainbows," is being presented. The cast includes Douglas Ascot and Lola Raine, supported by a first-rate company, who all assist in making the show a success.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—Scotland's national drama, "Rob Roy," which has once more delighted large audiences, is now in its last week. The principals, Mr. Millard W. Shevlin, Miss Ella Lorraine, J. D. Russell, Fred Bruce, Raymonde Amy, and Gilbert Lees, by their convincing studies, make the production well worth seeing.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark. M. D., Mr. Henry Farmer.—Francis Laidler's latest production, "The Roundabout," is the attraction here. Ear-haunting music, good comedy, and colour brilliance are prominent features. In twenty scenes there is never a dull moment. A fine cast includes Gwladys Stanley, Cissie Sullivan, Tom D. Newell, Harold Dayne, the McNaughtons, Fuller's Twelve London Palace Girls, the Nine Little Sunbeams, and a first-class chorus.

METROPOLE.—R. M., Mr. John Walker; Asst. M., Mr. Walker; Mus. D., Mr. J. W. Graham.—Mr. Harry Kemp presents "Scotch Broth," a pleasing concoction in fourteen bowls. It is admirable entertainment, with a fine number of good songs and dances. Flora Macdonald, a capital comedienne; Dalton Payne, comedian and pianist; and Pete Davis are responsible for most of the fun, and able assistance comes from Maie West, Edith McLeod, Dave Wellis, Jinny M'Donald, Billy Fethers, and Dessie Desmond's Six Pasadena Girls.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor.—The Gaiety Theatre success, "Our Nell," is paying a first visit here, and a great welcome is being accorded to José Collins as the light-hearted and bewitching heroine. Robert Michaelis, Amy Augarde, Ethel Baird, Phyllis le Grand, William Spray, William Cromwell, and George Bishop, are other clever principals.

OLYMPIA, LTD. — M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—The picture, "Glimpses of the Moon," is the attraction from Monday to Wednesday, and "Loving Lies" for the second half of the week. In addition, the Four Macleods, in song, dance, and musical specialty, give admirable variety; while Matheson and Gow are a comedy duo with good songs and amusing patter.

MANCHESTER.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—A big attraction here, played once nightly, is "Alf's Button," presented by Mr. Martin Henry. An excellent cast includes Tubby Edlin, supported by Ambrose Thorne, Charles Culium, Arthur Pitt, Phyllis Black, and Joan Clarkson. The play is well mounted.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson. Mus. D., Mr. Alfred Haines.—"Tilly," the new musical play, presented in fine style by Messrs. Herbert Clayton and Jack Waller, is attracting good houses here. Arnold Richardson, Maudie Dunham, and Harry Gould are to the front in a strong cast, which also includes Winifred Hare, Gwen Clifford, Betty Hamilton, Lawrence Caird, John Doran, and James Prescott. The orchestra is under the direction of Mr. John Esmond.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Messrs. Tom Walls and Leslie Henson, Ltd., are presenting here the successful farce "It Pays to Advertise." Every ounce of effect is got out of its humorous situations by the cast employed, exceptionally competent delineations being given by Messrs. Vera Boggetti as Mary Grayson, Miss Peggy Morrow as the Comtesse De Beaurien, Mr. Cyril Smith as Rodney Martin, Mr. Clifford Pembroke as Sir Henry, and Mr. Ernest Leeman as Ambrose Peale.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Harwick.—Comedy is the prevailing note of the big bill here this week, which includes Jack Edge, Griffiths Bros. and Miss Lutie, Clarkson Rose, Barbette, Olive Fox, Harry Gunn (assisted by Marjorie Fitzallen) in comedy song scenas, and a clever act by the Cycling Brocks.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callaghan.—The high standard associated with this popular house is maintained by the programme offered this week. Charles Penrose presents a new and rollicking version of the "Old Sports"; Cohan and Dorothy appear in their capital comedy sketch "Who's To Blame?"; Jack Shields' burlesque studies are distinctly amusing; some smart comedy juggling is done by Jack Patterson; Walter Haig makes a hit in song and story; Annie Rooney, the comedienne, gives a clever and lively turn; Alf Thomas's comedy is also vastly entertaining; and a sensational act is provided by Major Raymond Phillips' demonstration of wireless wonders.

OSBORNE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—A revival of "His Last Leave" provides opportunities for the experience and talent of the Broadhead Dramatic Company here this week.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—The Victor Productions and Enterprises have a clever and amusing show here in the musical burlesque, "Paradise Alley." Louis Victor, the comedian, has a big part, and is ably supported by Hylda Baker, a vivacious comedienne, with the Komedy Kids in evidence as shining examples of juvenile talent, while the remainder of the cast is made up of a host of talented artists, including Howard V. Crompton, Mavis Sterling, and Maisie Goodyear.

KING'S, LONGSIGHT.—P., Messrs. Broadhead & Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Ernie Lotinga's musical burlesque, "House Full," is having a good time here, with that excellent comedian, Arthur White, in the principal part, and fine work added by Gertrude Kaye and Darroll Richards. The show goes with a fine swing, and the whole of the company contribute to its success.

RUSHOLME THEATRE. — M. D., Mr. Arthur W. Belt.—The New Manchester Repertory Players are pleasing the usual good audiences here by their performances of "The Parish Pump," which is preceded by an amusing curtain-raiser, entitled "Salt for the Goose."

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—Here we are having an especially fine presentation of "Diplomacy." Mr. Owen Nares, as Julian, played with a naturalness and finish that was highly creditable to him; Mr. Ben Webster, as usual, gave a fine rendering of Henry; Mr. Henry Crocker's Stein was an outstanding performance; Miss Lola Duncan convinced with her Lady Fairfax; and other parts were efficiently held by Messrs. Dino Galvani (Orloff), Charles Hickman (Algy), Miss Frances Doble (Dora), Miss Marie Polini (Countess), and Miss Dorothy Pidcock (the maid).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The patrons of Mr. W. W. Kelly are enjoying a double bill this week, one play being amusing and the other of a serious character. On Monday evening, Miss Betty Fairfax and company opened with "Up in Mabel's Room," which provoked shouts of laughter from start to finish. Miss Fairfax was the mainstay of the farce, and certainly kept the ball rolling in grand style. She was well supported. The work had three performances during the week, on the other nights and matinée there being given "Anna Christie," in which Miss Fairfax sustained the title-rôle, her principal helpers being Keith Kenneth (Mat Burke), Jack Tregale (Chris. Christopherson), Davis Brown (Johnny), and Charles Highley and George Furness (Longshoremen).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—"Mary's John" continues to attract.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—The first presentation in Liverpool of "Mam'selle Kiki" was on Monday evening received with great favour, the audience appreciating it for its good qualities, as well as for the splendid work of a first-class company. This new musical farce, which is being played once nightly, stands apart from its class by reason of the fact that it has an intensely human story, dealing with a street child who makes good. Miss Ella Retford excels herself in the part, and her songs immediately catch on. Alec Fraser plays the lover in proper style, and John Humphries maintains his high reputation as a sound and reliable comedian by keeping his audience in constant laughter. Gladys Cranston also sings and acts neatly as Germane, Anthony Holles helps with the fun, and other supporters are Nellie Leopold, Fred Reynolds, and Frank Hector.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus D., Mr. Albert Moore.—The attraction here this week is the great screen picture "Hunchback of Notre Dame," which is being given three times a day.

ROTUNDA.— M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here the comedy revue "Tonics" is being submitted, the cast including Fred Shuff, Bert Arnold, Dorothea Pinhoe, Gertie Hall, Frank Lawson, Dick Courtney, Fred Buttery, Leon and Alys, and May Edney.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—An especially important booking has been made for this place in the engagement of Wilkie Bard. The clever and popular comedian had a very hearty reception on Monday evening. Others in the bill are the Two Babs, juvenile jesters; Verno, Lavelle and Gibbs, in knockabout burlesque; Gellin and Borgstrom, accordeon players; Haig and Escoe, comedy duo; Frisco Five, in vocal and dancing scena; Ernest Krake and company, in sketch "The Locomotive Yard"; and Marie Ambrose, soprano.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—A personal visit of Mr. Matheson Lang is always welcome, and on Monday night, when Frank Stayton's latest play, "The Hour and the Man," was presented, both he and his excellent company had a very hearty reception. As Julian Wear, a brilliant University scholar, who falls on hard times, but recovers himself and becomes a power in the political world, Mr. Lang gives a forceful and finished interpretation of an exacting part; Miss Jessie Winter gives a very pleasing rendering of the Hon. Muriel Fortescue; Miss Gracie Leigh as the Duchess; Mr. Rothbury Evans as Sir John Fausset; Mr. Ernest Bodkin as Sir Robert Goode; and Mr. F. G. Thurston as Grassett, the butler, are all very good. The play is finely staged.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. M. Mahony.—The drama, "The Under Dog," is presented here by Fred Groves and Harold C. Lloyd, with Mr. Fred Groves as Jerry Desmond and Miss Hilda Antony as Clare Wilding.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah. — Appearing here are Tucker, singing violinist; Daisy Wood, comedienne; Johnny Clark and Co., in acrobatic sketch, "Prohibition Defied"; Evans and Perez, equilibrists; the Vedras, comedy act; Mona Vivian, comedienne; and Jack Lane, the Yorkshire rustic.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Mr. Tom Arnold presents "The Melody Box," a spectacular revue, with elaborate scenery, pretty costumes, pleasing ensembles, and tuneful music. Mr. Freddie Forbes, the clever comedian, and Miss Elsie Bower, a versatile leading lady, are at the head of an excellent company, well supported by Billy Rutherford, Edris Coombs, Vernon Drake, R. W. Willey, Dorothy Neville, Victoria Miller, the Four Wests, and Lawrence Tiller's attractive Sixteen Girls, in chorus and dance.

At His Majesty's, ABERDEEN, a return visit is being paid by "Maty Rose"; while at the Palace the Dixie Minstrels are supported by a full variety company, and the Tivoli is showing revue, "Red Hot."

At the Hippodrome, ACCRINGTON, Messrs. Berresford and Pearce present the revue "Snacks." Cast includes Sid Dooley, Stella Morris, Laurie Spencer, Len Ray, Oliver Hardwick, The Three O'Leary Girls, and The Alexander Opera Singers. At the Princes Madge Bellamy in "The White Sin" is the attraction.

At the Theatre Royal, BARRY DOCK, are Tots Taylor, the Welsh Caruso, on Monday, Tuesday and Wednesday, and the Two Magnet Wonders, touring juveniles, on Thursday, Friday, and Saturday.

"Sally," presented by Moreton and Heath, is paying a return visit to the Theatre Royal, BATH. The young local comedian, Frank H. Dale, repeats his humorous impersonation of Constantine; May Ralph is the heroine; and other prominent artists are Sonia Mason, Ivy Ward, Roy E. Ray, Chas. Cornock, Douglas Dalton, and Will Henry. The revue, "Don't Worry," is at the Palace, where good business continues to be done. Harry Korris is the leading comedian. The daily concerts at the Pump Room are attracting large audiences.

At the Grand Opera House, BELFAST, the attraction is "Bluebeard's Eighth Wife." Miss Ella Shields is the star at the Royal Hippodrome in new songs. She is supported by George and Butcher, Syd Moorhouse, Fyne and Hurley, &c. The revue, "How D'ye Do?" in five scenes, is a draw at the Empire; and vandeville at the Gaiety is sustained by Orton and Onley, comedy duo; Garron and King, in vocal and dancing act; Miss Tara Noon, comedienne and dancer; and Sanni, comedy musician and acrobat.

At the Theatre Royal, BLACKBURN, is "It Pays to Advertise," the cast including the Misses Billie Sinclair and Muriel Davis, and Messrs. Eaton Pickering, Philip D. Williams, and Paul Cavanagh. Jack Gallagher presents the Futurists in the revue, "Wake Up," at the Palace Theatre. At the Prince's Theatre is Bireno's No. 1 Vaudeville Company, including the Golden Grotto, Rae Lambert, Billy Long, Doris Weetman, Ladd West, Phyllis Veal, Henriette and Selina, and Miss Lily Lonsdale. At the Olympia Theatre, pictures.

"The Return," an adventure of Sherlock Holmes, by J. E. Harold Terry and Arthur Rose, with Eille Norwood as the great detective, is the attraction at the BLACKPOOL Opera House. At the Grand Theatre, Walter Hilliard is presenting the farcical "Three Birds," by H. F. Maltby. At the Palace the variety programme is headed by Mme. Claude Issatschenkor's Plastic Ballet. Others on the bill are the Egbert Brothers, Billy Fry, and Anita Edis. Scott Sanders, &c.

At the BLYTH Theatre Royal "Charley's Aunt" is presented by Cecil Barth and company under the direction of Mr. J. Bannister Howard.

The Royal Carl Rosa Opera Company is at the Theatre Royal, BOURNEMOUTH. On Monday evening "Tales of Hoffmann" was presented, and in this Miss Felice Lyne sustained the principal rôle of Olympia, the doll, and was in excellent voice. The principals are Miss Lyne, Miss Ethel Austin, Miss Winifred Brady, Miss Gladys Parr, Miss Elsbeth Wakefield, Mr. Hughes Macklin, Mr. Horace Vincent, Mr. Jack Wright, Mrs. Booth Hitchen, and Mr. Bernard Ross. The repertoire for the week includes selections from the most popular of the standard operas.

At the Prince's, BRADFORD, Henry Baynton and his Shakespearean company are appearing, with a nightly-changed bill. Miss Peggy O'Neil, in "The Little Minister," is at the Alhambra; with variety at the Palace, the bill comprising Miss June Croft, Franks and Somers, Riley's

(Continued on page 18.)

LONDON THEATRES OF VARIETIES, LTD.
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"THE WHIRL OF THE WORLD"
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Featuring— BILLY MERSON, LORNA POUNDS, NELLIE WALLACE, WALTER WILLIAMS, NATTOVA & MYRIO, NERVO & KNOX, CARLITA ACKROYD, LESLIE SARONY

6.30 THE NEW OXFORD. 9.0
CLARICE MAYNE. ELLA SHIELDS. ARTHUR ROBERTS. WILL FYFFE. JOHNSON CLARK. HARRY BEDFORD. VARDEL TRIO. FRED COOPER.

6.30 HOLBORN EMP. 9.0
VIOLET VANBRUGH & CO. NAUGHTON & GOLD. HARRY THURSTON. SANDY POWELL. FUTURIST SEXTETTE. HERBERT LA MARTINE. LAURIE DEVINE. BRUCE GREEN. ERNIE ROMA.

6.40 KILBURN EMPIRE 9.0
Harry Day Presents
"RADIOS,"
An Electrical Revue.
Featuring—
GEORGE CLARKE & KITTY EMSON.

6.15 LEWISHAM HIP. 8.40
Tom Arnold Presents
"THE MELODY BOX"
REVUE,
Featuring—
ELSIE BOWER & FREDDIE FORBES.

6.40 CAMBERWELL PL. 9.0
THE TRIX SISTERS. JAY LAURIER. DAISY DORMER. CRUIKSHANK. RAYMOND PHILLIPS. DORIS ASHTON. HAL WRIGHT. BERT LEE. WILLIE GARDNER.

6.40 GRAND, Clapham J. 9.0
Harry Day Presents
"MIRRORS."
A Revue of Reflections,
Including—
JIM JESSIMAN. ADRIAN BURGON. LILY BURNS. GEORGE HUGHES.

6.40 HAMMERSMITH PL. 9.0
ERNIE LOTINGA, The Favourite Comedian, in
"KHAKI,"
Supported by—
ADOLPH LUCK. FRED JOHNS. HAROLD WILKINSON, and KATHLEEN BARBOR.

6.40 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present—
"THE SIN OF HER CHILDHOOD."

6.40 ILFORD HIPPO. 9.0
Jack Hylton Presents
THE METRO-GNOMES BAND.
MAY HENDERSON. DERRA DE MORODA. SCOTT GIBSON. BRUCE GREEN. BILLY SIMPSON. O'WRAY & O'DARE. CALNO TRIO. JASS & JESSIE.

6.40 SHOREDITCH OLY. 9.0
Firth Shephard, Ltd., Present—
GEORGE CARNEY & COMPANY in
"THE HONEYMOON GIRL."
A New Song and Dance Show.

6.30 CROYDON EMPIRE 8.45
THE FAMOUS LONDON BAND. MARY MAYFREN & CO. DAISY DORMER. AUDREY KNIGHT. GEORGE D'ALBERT. FRANK H. FOX. JACK BOOT & GABY BOLON.

6.40 ISLINGTON EMPIRE 9.0
"THE WAGER."
BILLY BENNETT. J. W. RICKABY. OWEN McGIVENEY. PEGGY & LENA CHISHOLM. LILY LENA. DAVID POOLE. PHIL RALLIS DUO. MAYNE & SHERIDAN. RINGLE BROS.

6.40 POPLAR HIPPO. 9.0
The Sydney Productions Present—
"THERE YOU ARE THEN!"
Featuring—
TEDDY MORRIS, ALABAMA SYNCOPATED ORCHESTRA, and VERA WOOTTON.
ROSE & BUDD.

6.40 WILLESDEN HIP. 9.0
Ennel Fox, Ltd., Presents—
"NELLY DEAN,"
A Norman Lee Show.
Starring—
GERTIE GITANA AND FULL COMPANY.

6.40 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present—
"TWO LITTLE DRUMMER BOYS."

SING THE SONGS WITH THE SEAL.

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THOSE WHO DANCE
SORRY! OH! ITS QUAITE ALRIGHT
I CAN'T HELP LOVING THAT GIRL
THE WONDER OF YOUR EYES
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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 20, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 10 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

GUERNSEY ST. JULIANS.—"Hello! Wembley," Oct. 20 and 21.

JERSEY OPERA HOUSE.—Company as booked.

SALISBURY PALACE. — "Scaramouche" Super Film.

WEYMOUTH JUBILEE HALL.—"Tons of Fun."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Vera and May.

HAMILTON HIPPODROME (rehearsal, 1).—Columbia Productions present "Me and My Gal."

IPSWICH HIPPODROME (rehearsal, 11.30).—Ogilvie and Gordon present "Winners of 1924."

IPSWICH LYCEUM THEATRE.—"The Beggar's Opera."

NORWICH HIPPODROME (rehearsal, 2).—Western Productions present "Pledges."

NORWICH THEATRE ROYAL.—"The Lie."

PAISLEY RINK PALACE (rehearsal, 12).—Four McLeods, Harry Carlton, Roberts and Dean.

PAISLEY THEATRE.—"The Covered Wagon."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME. — Percy Honri, Haig and Escoe, Les Eldons, Ten Loonies, Jack Shields, Marie Ambrose, Dorothy Ford.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Ernie Ream, Pictures, Vernon and Lavelle.

BURY HIPODROME.—The Broadhead Players present "The Walls of Jericho."

ECCLES CROWN THEATRE. —The Broadhead Players present "The Lion and the Mouse."

LIVERPOOL PAVILION THEATRE.—Lio Hoi Tsehm Troupe, Tom E. Dean, Sharratt and Lang, Palles and Cusick, Annie Rooney, and company as booked.

MANCHESTER EMPRESS THEATRE. —Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Dan Leno, jun., Susie Marney, Two Babs, Florence Guest, Dancing Durhams, Three Ringlands, and company as booked.

MANCHESTER JUNCTION THEATRE. —The Frisco Five, Pictures, and company as booked.

MANCHESTER KING'S THEATRE.—The A.W. Productions present "Homes for Heroes" Revue.

MANCHESTER METROPOLE THEATRE.—Mr. Harry Lee presents "White Heather" Revue.

MANCHESTER OSBORNE THEATRE. —The Broadhead Players present "A Sinner in Paradise."

MANCHESTER QUEEN'S PARK HIPPODROME.—J. B. Taylor presents "Wild Oats" Revue.

MORECAMBE WINTER GARDENS.—Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Ernie Lotinga presents "House Full" Revue.

SALFORD ROYAL HIPPODROME.—George Formby, jun., Pictures, and company as booked.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Geo. Edwardes' Co., "Madame Pompadour."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Bud Richie presents "Dippy."

WEST BROMWICH THEATRE ROYAL (rehearsal, 12).—Beatty Productions "Love Links."

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—Great Carmo.

BRADFORD.—E. and B. Dillons' "On the Bounce."

BURNLEY. — George Sax's "Going Some."

CARLISLE. — Imperial Productions' "Parish Relief."

HALIFAX.—Cranston-Heath Productions' "Fags."

HUDDERSFIELD.—Lew Lake's "Splinters."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Terry Wilson, Nixon Grey, Jimmy Jewel, The Dorinos, Sylvia, Joe Hastings, Edgar Beynon.

WARRINGTON.—Dick Ray's "Evening News."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—"A Week in a Night." Cast includes Sam Mayo.

BIRMINGHAM GRAND (rehearsal, 1).—Robb Wilton, Jack Lane, The Miss Tree Mystery, Bros. Egbert, Talbot O'Farrell, Aldor Trio, Iizuka and Partner.

BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.

BRADFORD ALHAMBRA (rehearsal, 12.15). T. F. Dawe presents "Mam'selle Kiki." Cast includes Ella Retford, John Humphries, and Alec Fraser.

CARDIFF EMPIRE (rehearsal, 1).—The Two Bells, Zetta Mor, Coram, The Two Bobs, Fred Barnes, Ernest Hastings, George Lee.

EDINBURGH EMPIRE (rehearsal, 12). —Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley, Tom D. Newell.

FINSBURY PARK EMPIRE (rehearsal, 1).—Wal Langtry, Sheila May and Sydney Keith, Henry D. Adams, De Biere, Will Hay, The Femina Quartette, Connelly and Mac.

GATESHEAD EMPIRE (rehearsal, 1).—G. H. Elliott, Elkins, Fay & Elkins, Emilie Hayes, The Gladiators, Cooper and Lait, Madge (Kiddy) Kennedy, Renee and Godfrey, Frank Benson.

GLASGOW ALHAMBRA (rehearsal, 11). —The Robert Evett Production. José Collins in "Our Nell" (second week).

GLASGOW COLISEUM (rehearsal, 11).—St. Mungo Opera Company.

GLASGOW EMPIRE (rehearsal, 11).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Bruce Bairnsfather presents "Ullo."

HULL PALACE (rehearsal, 1).—Jack Joyce's Circus.

LEEDS EMPIRE (rehearsal, 1).—Macdonald and Young present "Maid of the Mountains."

LIVERPOOL EMPIRE.—Theatre closed for rebuilding.

LIVERPOOL OLYMPIA (rehearsal, 1). —Barker and Wynne, Jay Whidden, Dorothy Ward, Shaun Glenville, Evans and Perez, Winifred Ward, Johnny Clark and company.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Lilac Time."

NEWCASTLE EMPIRE (rehearsal, 1).—O'Gorman Bros., Sammy Shields, Ernie Mayne, Daisy Wood, Serlany Troupe, The Melvilles, Chris. Richards.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.

NEWPORT EMPIRE (rehearsal, 1).—T. F. Convery presents "On the Dole." Cast includes Albert Burdon.

NOTTINGHAM EMPIRE (rehearsal, 1). —"The Dare-Devil." Cast includes George Mozart, Adam Tomlinson.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Dee Cee Tours present "The Fake." Cast includes Gerald Ames.

PRESTON EMPIRE (rehearsal, 11).—"Tons of Money."

SALFORD PALACE THEATRE (rehearsal, 1).—"Our Liz." Cast includes Renee Reel and Jack Barty.

SHEFFIELD EMPIRE (rehearsal, 1).—Tom Arnold presents "All in Favour." Cast includes Frederic Bentley, Rolf Slater.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Firth Shephard presents "Little Miss Puck."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Happy Days."

STRATFORD EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence.

SUNDERLAND EMPIRE (rehearsal, 1). —"The Officer's Mess."

SWANSEA EMPIRE (rehearsal, 2).—T. Elder Hearn presents "Scandals of 1924."

VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret," Jenny Golder, "Our Palace Girls," Bohemia Trio, Dorrie Dene.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Flames."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—Robert Courtneidge presents "So This is London."

BURY THEATRE ROYAL.—Astley's Big Circus.

DEWSBURY THEATRE ROYAL.—"The Lure."

HALIFAX GRAND THEATRE.—"The Fatal Wedding."

HALIFAX THEATRE ROYAL.—Walls and Henson present "It Pays to Advertise."

HUDDERSFIELD HIPPODROME. — Nevill Graham presents "Peri, the Slave of Love."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures."

ROCHDALE THEATRE ROYAL. — "Outward Bound."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Love and Laughter."

BRIGHTON HIPPODROME (rehearsal, 12).—"By the Way."

LEEDS HIPPODROME (rehearsal, 12). —"Puppets."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Hold Up."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Return of Sherlock Holmes."

PARIS ALHAMBRA.—Period commencings Oct. 17, 1924: Rigoletto Bros. and Swanson Sisters, Harry and Dennis Du For, José Garcia, Georgel, Les Pierrottys, Herschel Henlere, Yetta and Manel, Haydn Wood and Dorothy Court, Rigols, Nine Khasba Arabs, Mons. Nissata, Mons. Lamperti, Suzanne Raymond, Medatsu Troupe, Mons. Ecifiero.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Mr. Tower of London."

SHEFFIELD HIPPODROME (rehearsal, 12). — Sheffield and District Grand Opera Society.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Family Circle."

SOUTHEND HIPPODROME (rehearsal, 12).—"Love and Kisses."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Times."

MISCELLANEOUS.

ABERTILLERY MET. (rehearsal, 4).—J. P. Beardmore presents Demos and Co., Jo. Paulay, Frank and Gladys Alber, Jack Craig, Les Storks, George Rapley, De Valois Trio.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Reg. Bolton presents "Hot Pot."

ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock, at Stanhope Theatre).—Scottie and Welsh, The Desmonds, Ward Duo, Jack Kirby, Eva Lea, Desmond Kelvin.

ASTON HIPPODROME (rehearsal, 12).—"Pins and Needles."

AYR PAVILION THEATRE (rehearsal, 1).—"Romance."

BATH PALACE.—Haden Herbert Four, Nora Bancroft and Betty Cameron, Leslie Weston, The Vedras, The Monzos, Dunn and Dee, Johnny Fuller.

BLOOMSBURY CINEMA.—Miss Hilda Rubens.

BOURNEMOUTH WESTOVER.—Mihill Johnson Sisters.

COVENTRY HIPPODROME (rehearsal, 1).—"Laughs and Ladies."

EALING PALLADIUM (rehearsal, 12).—Wally Pearce, Bellman.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Rumours of 1924."

EDMONTON EMPIRE (rehearsal, 12).—Louie Louise, Jerez and Ford, Kirkby and Hudson, Kemble and Morton, Florence Yamen, Samson, Clay Keyes.

EXETER HIPPODROME.—Groom and Maxted Production, Nan C. Hearne, Anita and Norman, Conrad's Pigeons, Zellini, Tom Barrasford and Pianist.

GLASGOW PAVILION.—Lee White and Clay Smith in "Vogues of 1924."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Great Adventure."

GREAT YARMOUTH HIPPODROME.—"Trip to Paris" Revue.

KEIGHLEY HIPPODROME (rehearsal, 12). — Macdonald and Young present "Betty."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Klit Gaarde presents "The Nine o'Clock Revue."

LONDON, SHOREDITCH.—Guy's Band, Alf. Thomas, Jane Croft, Jack Wynne and Co., Rob Daymar, John Luxton, Two Mahers, Marie Terry, Larola.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Ideas."

NOTTING HILL GATE, CORONET THEATRE (rehearsal, 12).—Earle, Janis and Domina. Bendon.

PENGE EMPIRE.—"The Cabaret Girl."

POPLAR QUEEN'S THEATRE (rehearsal, 12). — Bert Terrell, Duncan and Godfrey, Dolly Elsworthy, Delvaine's Marionettes, Revill and Syd, Vesta Sisters, Two Emeralds, Zaza and Zozo.

READING PALACE THEATRE.—"Battling Butler."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Scott Saunders, The Decunas, and Pictures.

WALHAM GREEN, GRANVILLE (rehearsal, 12).—Lune and Shaw, Harry Herbert, Lloyd and Montrose, Jack Kellino, Miller and Phlora, Babs Bartle, The Doves, Violet Levy.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

A visit to the Cricklewood Dance Hall last evening found all Feldman's tunes in full swing. The numbers that particularly seemed to appeal to a large crowd of dancers were "California, Here I Come," "I'm Gonna Bring a Water-melon to My Girl To-night," "Monavana," and "From One Till Two." Mr. Meredith, owner of the hall, is to be congratulated on his artistic schemes in the new decorations to the hall, also on the well-balanced combination of the two bands.

Mr. Bert Shaw, musical director of the "Some Hustle" company, is at present making a special feature of "Monavana," Feldman's great song fox-trot. Mr. Shaw, by the way, is still using our "Stageland" selection as an overture to the show, and finds this old favourite an ideal curtain-raiser.

Mr. Claude Duval and his very popular dance orchestra are scoring a very big success in Hull. He writes to say that he is including at least 20 Feldman publications in his dance programmes. Arrangements have just been completed where he will be broadcast from Hull three times a week. This speaks well for Mr. Claude Duval and his talented combination.

"Say it with a Ukulele" and "California, Here I Come," are proving very popular numbers with Mr. W. Leigh Howarth, the popular conductor and band supplier of Liverpool.

Mr. Colin Campbell and his popular concertina band are scoring a tremendous success in Sunday Leagues. He reports that last week "Say It With a Ukulele," "A Smile Will Go a Long, Long Way," "If I Can't Sing about My Mammy," and "Horsey!" stopped the bill. This Sunday, at the Palace, Camberwell, he is introducing "Turned Up," "California, Here I Come," and "I'm Gonna Bring a Watermelon to My Girl To-night."

Mr. Clifford, the popular musical director of the South London Music Hall, made a special feature last week of "Gigolette." This proved a very popular item on the programme.

LAWRENCE WRIGHT MUSIC CO.

L'Oonie and his popular band are making a wonderful comedy hit of "Riley's Cow Shed" at the Lyons' Corner House, Piccadilly, and it is daily received with roars of laughter and tumultuous applause. Other big hits constantly played by this band are "Riviera Rose," "Kentucky, Sure as You're Born," "Honolulu," "Pasadena," "Nightingale," &c.

Alfredo's Band, at the Prince's, are playing a host of Wright hits, to the intense delight of all visitors. Most popular numbers are "Kentucky, Sure as You're Born," "Riviera Rose," "Twelve o'Clock at Night," and that fine composition, "Midsummer Rose," from the pen of Arthur Wilson (a member of the band), of which they make a special feature that never misses encores.

Al Tabor and the Cabaret Orchestra, at the Cabaret Club, make a great "blues" feature of "Kentucky, Sure as You're Born," which is most enthusiastically received. Other loudly applauded items are "Josephine," "Riviera Rose," "Twelve o'Clock at Night," and that very quaint and alluring composition, "Eccentric."

L. Blatner and his orchestra, at the Gaiety, Manchester, were strikingly successful with their fine renderings of "Riley's Cow Shed," "Why Should I Weep About One Sweetie?" "Night Time in Italy," "Do Shrimps Make Good Mothers?" "Holding Hands," and other popular Wright numbers, which win unstinted plaudits.

Marius B. Winter's different orchestras give great prominence to such numbers as "Kentucky, Sure as You're Born," "Riviera Rose," "Josephine," "Dream Daddy," and a host of other Wright winners.

Captain Amers and his orchestra at Devonshire Park, Eastbourne, continue to win much acclaim with "Pasadena," "Twelve o'Clock at Night," "Riviera Rose," &c., and his military band also discourses many Wright melodies with most felicitous results.

Mr. and Miss Brighten's Orchestra, at Lyons' Corner House, Piccadilly, make a very big feature of "Riviera Rose," whilst "Kentucky, Sure as You're Born," "Josephine," "Nightingale," and other hits of the firm are in constant evidence with this fine orchestra.

DUFF, STEWART & CO.

As the super-film, "The Hunchback of Notre Dame," gets exhibited in fresh parts of the provinces week by week so does the demand for the popular incidental number, "The Song of the Bell," grow in extent. Scores of provincial musical directors of cinemas are finding it not only a great help as incidental music, but a very real attraction, especially to patrons who already know the number and who are eager to hear it played in conjunction with the film.

Mr. Len Wood, musical director of the County Theatre, Bangor, who has already been most successful with this firm's orchestral numbers, is among those who have decided to make a special feature of "The Song of the Bell." The number has also been taken up specially among many other cinemas by the Picture House, Street, Somerset, and by very many orchestras as a popular item. Included among these is Edward Savage's Syncopated Orchestra which is featuring it at the Woolwich Restaurant, and K. A. Van Biene's Apollo Orchestra. Tom Llewellyn, musical director of the Carlton Hotel, Cardiff, is also featuring the number, along with a number of other Duff, Stewart winners, as is C. J. Barlow, of Congleton.

The firm's other well-known film number "Tiger Rose" fox-trot is also experiencing a very wide popularity, and is in very brisk demand.

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PLAYS.

ALF'S BUTTON.—Oct. 13, Palace, Manchester.
AMBROSE APPLEJOHN'S ADVENTURE.—Oct. 15, West Pier, Brighton.
ANDERSON, J. GRANT, REP. CO.—Hippo., Bursiem (season).
ARCHIE.—Oct. 13, T.R., Bolton; 20, Grand, Oldham.
A WEEK-END.—Oct. 13, Palace Pier, Brighton.
BACHELOR HUSBANDS.—Oct. 13, Gaiety, Hastings; 20, Artillery, Woolwich.
BAT, THE.—Oct. 13, Royalty, Chester; 20, O.H., Coventry.
BATTLING BUTLER.—Oct. 13, Islington; 20, Reading.
BAYNTON, HENRY.—Oct. 13, Prince's, Bradford; 20, O.H., Manchester.
BEGGAR'S OPERA (F. H. FOWLER).—Oct. 13, T.R., Norwich; 20, Lyceum, Ipswich.
BEGGAR'S OPERA (LYRIC).—Oct. 13, O.H., Torquay; 20, County, Bedford.
BELLA DONNA.—Oct. 13, O.H.,-Leicester.
BELLE OF NEW YORK.—Oct. 13, T.R., Lincoln; 20, Grand, Mansfield.
BENSON, SIR FRANK.—Oct. 13, O.H., Coventry; 20, Palladium, Llandudno.
BETTY.—Oct. 13, Mansfield; 20, Keighley.
BETTY.—Oct. 13, Grand, Derby; 20, T.R., Plymouth.
BLUEBEARD'S EIGHTH WIFE (RED).—Oct. 13, O.H., Belfast; 20, Grand, Swansea.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Oct. 13, Hippo., Darlington.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Oct. 13, T.R., Dewsbury; 20, Tivoli, Barrow-in-Furness.
BOURCHIER, ARTHUR. — Oct. 13, King's, Glasgow; 20, Lyceum, Edinburgh.
BRITISH NATIONAL OPERA CO.—Oct. 13, O.H., Manchester; 20, T.R., Newcastle.
BROADHEAD DRAMATIC CO. — Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—Oct. 13, Palace, Rawtenstall.
BUCKLEY, FRANK.—Oct. 13, Empire, Swadlincote.
CABARET GIRL.—Oct. 13, T.R., Exeter; 20, Empire, Penge.
CARL ROSA OPERA CO.—Oct. 13, New, Cardiff, and T.R., Bournemouth.
CARNIVAL.—Oct. 13, Hippo., Keighley; 20, Grand, Derby.
CAT AND CANARY.—Oct. 13, Royal, Aldershot.
CATHERINE.—Oct. 13, Gaiety, Dublin; 20, O.H., Belfast.
CHARLEY'S AUNT.—Oct. 13, Royal, Birmingham; 20, New, Oxford.
CHARLEY'S AUNT.—Oct. 13, T.R., Blyth; 20, Amble.
COLLUSION.—Oct. 13, Lyceum, Newport; 20, P.O.W., Birmingham.
COMPTON COMEDY CO. — Oct. 13, Royal, Guildford; 20, P.G.T., Folkestone.
DAREDEVIL.—Oct. 13, Empire, Newport; 20, Empire, Nottingham.
DEANE, HAMILTON.—Oct. 13, Court, Warrington; 20, O.H., Scarborough.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.
DIPLOMACY.—Oct. 13, Court, Liverpool; 20, Prince's, Bristol.
DOBELL, W.—Oct. 13, Picture Palace, Newcastle West.
DORAN, CHARLES.—Oct. 13, Playhouse, Cardiff.
D'OYLY CARTE OPERA CO.—Oct. 13, Golders Green; 20, Wimbledon T.
D'OYLY CARTE OPERA CO.—Oct. 20, O.H., Cheltenham.
EDGE O' BEYOND.—Oct. 13, Buxton (3), St. Albans (3).
ELIZA COMES TO STAY.—Oct. 20, T.R., Barnsley.
EYE OF SIVA.—Oct. 13, Hippo., Margate.
FAKE, THE (LEONARD LAWRENCE).—Oct. 13, Royal, Yarmouth.
FAKE, THE.—Oct. 13, New, Northampton; 20, T.R., Nottingham.
FATAL WEDDING.—Oct. 13, Col., Kettering; 20, Grand, Halifax.
FORBES ROBERTSON, FRANK.—Oct. 13, Pier, Eastbourne.
FRENCH LEAVE.—Oct. 13, Tower, Goole; 20, Arcadia, Doncaster.
GABRIELLE.—Oct. 13, O.H., Cork; 20, Gaiety, Dublin.
GIPSY PRINCESS, THE.—Oct. 13, Alex., Stoke Newington; 20, Hippo., Nottingham.
GODWIN-HALLETT OPERA CO.—Oct. 13, Playhouse, Blackwood; 20, Empire, Mountain Ash.
GREEN GODDESS. — Oct. 13, Royal, Huddersfield; 20, P.O.W., Grimsby.
GRUMPY.—Oct. 13, Royal, Chatham.
HAPPY MARINER.—Oct. 13, Royal, Halifax.
HAVOC.—Oct. 13, Preston; 20, King's, Edinburgh.
HELLO! WEMBLEY.—Oct. 13, O.H., Jersey.
HER TEMPORARY HUSBAND.—Oct. 20, T.R., Huddersfield.
HINDLE WAKES.—Oct. 13, Royal, Leicester.
HONOURABLE MR TAWNISH. —Oct. 13, T.R., Hanley; 20, W.G., Blackpool.
HOUSE FULL.—Oct. 13, King's, Manchester.
IMPERIAL OPERA.—Oct. 13, Hippo., St. Helens; 20, Hippo., Stockton-on-Tees.
IN THE NEXT ROOM.—Oct. 13, T.R., York; 20, T.R., Portsmouth.
IRENE. — Oct. 13, Empire, Shepherd's Bush.
IT PAYS TO ADVERTISE (WHITE).—Oct. 13, Salisbury; 20, Bath.
IT PAYS TO ADVERTISE (RED).—Oct. 13, Blackburn; 20, Halifax.
IT PAYS TO ADVERTISE (BLUE).—Oct. 13, Prince's, Manchester; 20, Grand, Wolverhampton.
JEAN ALL ALONE.—Oct. 13, Palace, Camberwell; 20, Empire, New Cross.
JEFFERSONS, THE, and THE OPTIMISTS.—Oct. 13, 20, and 27, Arcadia, Colwyn Bay.
JOAN OF ARC.—Oct. 13, Grand, Luton.
KATINKA.—Oct. 13, Grand, Swansea; 20, Lyceum, Newport.
KATJA, THE DANCER.—Oct. 13, Prince's, Manchester.
LIE, THE.—Oct. 13, O.H., Northampton; 20, Regent, London.
LIFEGUARDSMAN, THE. — Oct. 13, Hippo., Chesterfield.
LILAC TIME.—Oct. 13, T.R., Leeds; 20, Palace, Manchester.
LILIES OF THE FIELD.—Oct. 13, Hippo., Richmond; 20, T.R., Windsor.
LITTLE BIT OF FLUFF.—Oct. 13, T.R., Plymouth; 20, T.R., Exeter.
LITTLE FISHER MAID.—Oct. 13, Royal, Glasgow.
LITTLE MINISTER.—Oct. 13, Alhambra, Bradford.
LITTLE NELLY KELLY. — Oct. 13, Borough, Stratford; 20, New, Cardiff.
LOVE MATCH.—Oct. 13, Empire, Edinburgh; 20, Empire, Glasgow.
LURE, THE.—Oct. 13, Empire, South Shields.
MADAME POMPADOUR (N.).—Oct. 13, Grantham (3), Chesterfield (3).
MADAME POMPADOUR (S.). — Oct. 13, Empire, Burnley.
MAID OF THE MOUNTAINS.—Oct. 13, Regent, London.
MAM'ZELLE KIKI. — Oct. 13, Hippo., Liverpool; 20, Alhambra, Bradford.
MARLBOROUGHS, THE. — Oct. 13, Lyceum, Edinburgh.
MARSH, ALEXANDER.—Oct. 13, Pavilion, Colwyn Bay; 20, Pavilion, Rhyl.
MARTIN HARVEY, SIR JOHN.—Oct. 13, Grand, Leeds; 20, Lyceum, Sheffield.
MARY, MARY, QUITE CONTRARY.—Oct. 13, Grand, Wolverhampton; 20, Royal, Hanley.
MARY ROSE.—Oct. 13, H.M., Aberdeen; 20, King's, Dundee.
MATHESON LANG.—Oct. 13, Lyceum, Sheffield.
MAXIM REPERTORY.—Oct. 13, Royal, Bedworth.
MERRY WIDOW.—Oct. 13, New, Oxford.
MISS LANCASHIRE, LTD.—Oct. 13, Alex., Pontefract.
MONSIEUR BEAUCAIRE. — Oct. 13, Grand, Oldham; 20, T.R., Glasgow.
MR. MANHATTAN. — Oct. 20, Empire, Chatham.
MR. TICKLE, M.P.—Oct. 13, Empire, Newcastle-on-Tyne.
MRS. DANE'S DEFENCE.—Oct. 13, T.R., Portsmouth; 20, T.R., Bournemouth.
NELLIE DEAN.—Oct. 13, Grand, Clapham.
NOTHING BUT THE TRUTH.—Oct. 13, O.H., Burton-on-Trent.
O'MARA OPERA CO.—Oct. 13, Hippo., Mexborough; 20, Hippo., Rotherham.
OUR BETTERS.—Oct. 13, King's, Hammersmith; 20, Borough, Stratford.
OUR NELL.—Oct. 13, Alhambra, Glasgow.
OUTWARD BOUND.—Oct. 13, Devonshire Park, Eastbourne.
OVER THE HILL.—Oct. 13, H.M., Carlisle.
PATRICIA.—Oct. 13, P.O.W., Birmingham.
PATRICK CAMPBELL, MRS.—Oct. 13, Theatre, Wimbledon; 20, King's, Hammersmith.
PEG O' MY HEART.—Oct. 13, Chesterfield (3), Buxton (3).
PERI.—Oct. 13, Palace, Manchester; 20, Hippo., Huddersfield.
PHYLLIS NEILSON-TERRY. — Oct. 13, O.H., Leicester; 20, Prince's, Bradford.
PICCADILLY PURITAN.—Oct. 13, Music Hall, Devizes.
PINERO REPERTORY.—Oct. 13, P.G., Folkestone; 20, Gaiety, Hastings.
PLAYTIME FOLLIES AND PIERROT AT PLAY.—Oct. 13, Derby; 20, Tamarishes, Angmering.
POPULAR OPERA.—Oct. 13, Hippo., Ashton-in-Makerfield; 20, Eden, Bishop Auckland.
PRINCESS'S OWN. — Oct. 13, Palace, Reading; 20, Court, Warrington.
PRIVATE SECRETARY. — Oct. 13, Lyceum, Ipswich.
QUAKER GIRL.—Oct. 13, Col., Ilkeston; 20, Palace Rawtenstall.
QUALITY STREET.—Oct. 13, Pavilion, Torquay; 20, T.R., Aldershot.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO. — Oct. 13, T.R., Leamington (season).
RETURN OF SHERLOCK HOLMES.—Oct. 13, W.G., Blackpool.
RICHARD, HOW COULD YOU?—Oct. 13, St. Julians, Guernsey; 20, Hippo., Wrexham.
RISING GENERATION.—Oct. 13, Southport; 20, Reading.
ROMANCE.—Oct. 13, O.H., Perth; 20, Pavilion, Ayr.
SALLY.—Oct. 13, T.R., Bath; 20, Hippo., Gloucester.
SECRETS.—Oct. 13, Grand, Croydon.
STOP FLIRTING.—Oct. 13, Palace, Westcliff; 20, O.H., Northampton.
SUN BATHERS.—Oct. 13, Pal., Llandudno; 20, Empire, Belfast.
SUNSHINE SALLY.—Oct. 13, Regent, Longton.
TERRY, FRED.—Oct. 13, Lyceum, Edinburgh.
THREE BIRDS.—Oct. 13, Grand, Blackpool.
TILLY.—Oct. 13, Hippo., Manchester.
TONI.—Oct. 13, Royal, Rochdale.
TONI.—Oct. 13, Royal, Newcastle.
TONI.—Oct. 13, Royal, Peterborough.
TONS OF MONEY.—Oct. 13, King's, Greenock; 20, Theatre, Perth.
TONS OF MONEY (BLUE).—Oct. 13, Scarborough; 20, Preston.
UNDER DOG, THE.—Oct. 13, T.R., Sheffield; 20, Pav., Colwyn Bay.
WHIRLED INTO HAPPINESS.—Oct. 13, Artillery, Woolwich; 20, T.R., Chatham.
WHITE CARGO.—Oct. 13, Grand, Hull; 20, O.H., Leicester.

REVUES.

ALL IN FAVOUR.—Oct. 13, Empire, Nottingham; 20, Empire, Sheffield.
APRIL SHOWERS.—Oct. 13, Grand, Doncaster; 20, Palace, Scunthorpe.
BARNSTORMERS.—Oct. 13, Empire, Kingston.
BILL OUT OF WORK.—Oct. 13, Hippo., Ashton-under-Lyne.
BILLY.—Oct. 13, Palace, Huddersfield.
BONK.—Oct. 13, Palace, Ramsgate.
BROWN SUGAR.—Oct. 13, Palace, Yeovil (3).
BRILLIANTS.—Oct. 13, Borough, Wallsend.
BY THE WAY.—Oct. 13, Hippo., Portsmouth.
CABARET GIRL.—Oct. 13, T.R., Exeter; 20, Hippo., Penge.
CAPITAL AND LABOUR.—Oct. 13, Gaiety, Brighton.
CASEY'S COURT. — Oct. 13, Hippo., Rotherham.
CRASH.—Oct. 13, Hippo., Boscombe.
CREATIONS.—Oct. 13, King's, Kilmarnock.
DANCING BARBER.—Oct. 13, Hippo., Southampton.
DIPPY.—Oct. 13, Walham Green; 20, West Bromwich.
DON'T WORRY.—Oct. 13, Palace, Bath.
FAGS.—Oct. 13, Hippo., Leeds.
FAMILY CIRCLE. — Oct. 13, Empire, Croydon.
FUN IN A CABARET.—Oct. 20, T.R., West Stanley.
GINGER.—Oct. 13, Palace, Salford.
GIVE IT UP.—Oct. 13, Palace, South Normanton.
GLOBE TROT, THE.—Oct. 13, Empire, Wood Green.
GOING SOME.—Oct. 13, Palace, Warrington; 20, Palace, Burnley.
GOOD TIMES COMING.—Oct. 13, Hippo., Selby; 20, Col., Radcliffe.
GOODS, THE. — Oct. 13, Marina, Lowestoft; 20, Pav., Leicester.
GOSSIPS AND GRUMBLES.—Oct. 13, Palace, Carlisle.
GRUMBLES.—Oct. 13, Empire, Gateshead; 20, Boro', Wallsend.
GUESS THE TITLE.—Oct. 13, Hippo., Devonport.
HELLO, BILL.—Oct. 13, Empire, Woolwich; 20, Barnard's, Chatham.
HELLO, CHUCKLES.—Oct. 13, Royal, Bury, St. Edmunds.
HELLO. WEMBLEY.—Oct. 13, O.H., Guernsey; 20, St. Julian's, Jersey.
HEY PRESTO.—Oct. 13, Palace, Maidstone; 20, Alex., Stoke Newington.
HIGH HEELS AND STOCKINGS.—Oct. 13, Royal, Worcester; 20, Palace, Newcastle.
HOLD UP.—Oct. 13, Hippo., Coventry; 20, Hippo., Liverpool.
HOLLYWOOD FOLLIES.—Oct. 13, Empire, Stratford; 20, Hippo., Derby.
HONEYMOON GIRL.—Oct. 13, Palladium, Southport; 20, Olympia, Shoreditch.
HOP SCOTCH.—Oct. 13, Royal, Jarrow-on-Tyne.
HOT POT.—Oct. 20, Hippo., Aldershot.
HOW D'YE DO?—Oct. 13, Empire, Belfast.
IDEAS.—Oct. 13, Hull; 20, Northampton.
IRISH AND PROUD OF IT.—Oct. 13, Empire, Edmonton.
IT'S QUITE ALL RIGHT.—Oct. 13, O.H., Londonderry.
JAZZLAND.—Oct. 20, Tivoli, Hull.
JIG-SAW.—Oct. 20, T.R., Darlington.
KHAKI.—Oct. 13, Olympia, Shoreditch.
KU KLUX KLAN.—Oct. 13, Grand, Hanley.
LAUGHS AND LADIES.—Oct. 13, Empire, W. Bromwich.
LITTLE MISS PUCK.—Oct. 13, Hippo., Southend; 20, King's, Southsea.
LOVE AND KISSES.—Oct. 13, Hippo., Lewisham.
LOVE AND LAUGHTER.—Oct. 13, Palace, Chelsea.
LUCKY 13.—Oct. 20, Col., Portsmouth.
MARGUERITE.—Oct. 13, Royal, Hyde.
ME AND MY GAL.—Oct. 13, Pavilion, Ayr.
MELODY BOX.—Oct. 13, Hippo., Sheffield.
MENU, THE.—Oct. 13, New, Crewe.
MERRY MOMENTS.—Oct. 13, Globe, Consett.
MIRRORS.—Oct. 13, Kilburn; 20, Clapham.
MR. TOWER OF LONDON.—Oct. 13, Hippo., Brighton.
NINE O'CLOCK REVUE.—Oct. 13, Empress, Brixton; 20, Empire, Kingston.
OH! DOLLY.—Oct. 13, Col., Radcliffe.
OH! NORMAN.—Oct. 13, Col., Cheltenham.
O.K.—Oct. 13, Hippo., Burslem.
ON THE BOUNCE.—Oct. 13, Hippo., Seacombe; 20, Palace, Bradford.
ON THE DOLE (NO. 1).—Oct. 13, Hippo., Bristol.
ON THE PANEL.—Oct. 13, Queen's Park, Manchester; 20, Hippo., Preston.
ON THE RUN.—Oct. 13, Palace, East Ham.
OUR LIZ (NO. 1).—Oct. 13, Hippo., Newcastle; 20, Palace, Salford.
OUR LIZ.—Oct. 13, Palace, Walthamstow; 20, New, Port Talbot.
PARISH RELIEF.—Oct. 13, Tivoli, Barrow; 20, Palace, Carlisle.
PEACHES. — Oct. 13, Palace, Borough Green.
PEEPS OF 1924.—Oct. 13, Kingston; 20, Dewsbury.
PINS AND NEEDLES.—Oct. 13, King's, Southsea; 20, Hippo., Aston.
PLAYTIME FOLLIES.—Oct. 13, Pavilion, Derby.
PLEDGES.—Oct. 20, Hippo., Norwich.
PUPPETS.—Oct. 13, Empire, York; 20, Hippo., Leeds.
QUEEN OF THE CABARET.—Oct. 13, T.R., Wolverhampton; 20, T.R., Crewe.
RADIOS.—Oct. 13, Ilford; 20, Kilburn.
RATTLES.—Oct. 13, Hippo., Nottingham.
RAINBOW, THE.—Oct. 13, Pavilion, Glasgow.
REAL STUFF, THE.—Oct. 13, O.H., Dudley; 20, Empire, Woolwich.
RED HOT.—Oct. 13, Tivoli, Aberdeen; 20, Grand, Falkirk.
RING IN.—Oct. 13, Empire, Swansea; 20, Empress, Brixton.
RISK IT.—Oct. 13, The Metropolitan, W.; 20, Palace, East Ham.
ROUNDABOUT, THE.—Oct. 13, Col. or Empire, Glasgow; 20, Empire, Edinburgh.
ROUND THE TOWN.—Oct. 13, Palace, Southampton.
SCANDALS OF 1924.—Oct. 13, Cardiff; 20, Swansea.
SCOTCH AND POLLY.—Oct. 13, Met., Glasgow.
SCOTCH BROTH.—Oct. 13, Met., Glasgow; 20, Pav., Clydebank.
SEEING LIFE.—Oct. 13, Empire, Finsbury Park.
SERVED HOT.—Oct. 13, Leeds.
SHAVINGS.—Oct. 13, T.R., Edinburgh; 20, Empire, Middlesbrough.
SIDE SHOW.—Oct. 13, Palace, Watford.
SOME COCKTAIL.—Oct. 20, Empire, Harrogate.
SOME HUSTLE.—Oct. 13, Victoria, Dundee.
SPARE PARTS.—Oct. 13, Empire, Wolverhampton.
SPLINTERS.—Oct. 13, Alex., Hull; 20, Palace, Huddersfield.
SUN BATHERS.—Oct. 13, Palace, Llandudno.
TALK OF THE TOWN.—Oct. 13, H.M., Walsall.
TEN TO ONE ON.—Oct. 13, Hippo., Gloucester; 20, Alex., Birmingham.
THERE YOU ARE, THEN.—Oct. 13, Empire, Penge.
THREE BAGS FULL.—Oct. 13, Hippo., Yarmouth.
'ULLO!—Oct. 13, Hippo., Birkenhead.
UNEMPLOYED.—13, Palace, Hammersmith.
VANITIES.—Oct. 13, Hippo., Willesden.
VISIONS.—Oct. 20, Burnley.
WAKE UP.—Oct. 13, Palace, Blackburn; 20, Empire, York.
WHAT HO!—Oct. 13, Hippo., Eastbourne.
WHISPERS.—Oct. 13, Palace, Burnley.
WHITE HEATHER. — Oct. 13, Hippo., Stockton; 20, Met., Manchester.
WILD OATS.—Oct. 13, Hippo., Preston.
WINNERS OF 1924.—Oct. 13, Hippo., Norwich; 20, Hippo., Ipswich.
ZIP.—Oct. 13, Empire, Brixton.
22 CARAT.—Oct. 13, Empire, Chatham.

Should any of our readers, while on tour, experience any difficulty in obtaining "The Era," a copy will be sent from the offices to reach any address by the first London post every Wednesday, post free, fourpence.

"Wembley by Night," shown by Messrs. Pathé at the Tivoli, is a fine example of keen business methods applied to inventive genius. The feat of successfully filming the Wembley Exhibition, by the aid of artificial light, in the full swing of its evening activities, involved a task of stupendous difficulty; justified, however, by the complete satisfaction achieved. The exteriors of the splendid Colonial pavilions are clearly reproduced; the interiors, with their hundreds of teeming visitors, very animated and real; whilst the various devices of the Amusement Park — especially the Scenic Railway and "Over the Falls" —a sheer delight. "Wembley by Night" is a "feature" interest film that is worth a place on any programme.

In "Tiger Thompson," the Western drama shown by F.B.O., Harry Carey has again a part that suits him exactly, the story being full of thrills and riding stunts that so appeal to admirers of this class of production. Swift action, strong romantic interest, and magnificent scenery are the chief features of a good film, in which the star is admirably supported by Miss Marguerite Clayton in the heroine's part.

"THE ERA" LETTER BOX.

A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made in this List after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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Madge White, who appears in "Little Miss Puck," features "Harmony Baby" and "Folly Town" with outstanding success. It is a case of a charming artist, with charming songs, both these numbers being Feldman's.

From far-away Rangoon Greaco and Romano report big success with Feldman numbers. Presenting their bright concoction of mirth, music, and melody, these artists features "She Told Me to Meet Her at the Gate," "Let the Rest of the World Go By," "La, La, La," "Round on the End and High in the Middle," at the Excelsior Theatre.

Nora Bayes, whose success at the New Oxford Theatre has been phenomenal, concluded here engagement last week.

"California, Here I Come," has been this popular artist's biggest hot. We may add that this song can only be sung in public with special permission from the publishers.

At the Empire, Leicester-square, last week, the charming St. Vincent Sisters scored a great hit with the ear-haunting Feldman number, "Won't You While Away a Little While With Me?"

Daisy Dormer, the clever comedienne, had a wonderful reception for "Gigolette" at the Grand, Clapham, last week.

Harriet and Charles Cardle, presenting comedy characters at the Casino Theatre, Aberdeen, last week, report big success with "Midnight Rose," which was "fine."

Harry Bedells, the clever coon delineator, tells us that he is still doing enormously well with "Not Here, Not There," and "A Smile Will Go a Long, Long Way." Mr. Bedells is to work "If They're Irish" and "Not Here, Not There," in Ventom Swifts revue and panto.

The Six Musical Seymours, whose fine musical scenas need no introduction to our readers, are keen Feldmanists. They write from Ireland to tell us of their tenth successive week with "Paddy." "Turned Up" and "Oh! How He Lied to Me" are "getting encores every night."

Popular Percy Honri introduces "Turned Up" and "Horsey" into his great "concert-in-a-turn," and we are delighted to hear that these Feldman hits are among his most successful items.

Francis, Day & Hunter.

Patrons of the Portsmouth Hippodrome are this week confirming with emphasis the verdict of Boscombe, who, the prior week, gave "By the Way," the new revue produced by Jack Hulbert, so splendid a send-off. The fox-trot ballad "June Night (Give Me a June Night, the Moonlight, and You)," sung by Toots Pounds and Harold French; "Spain," sung by Toots Pounds; "All Day Long," sung by Jack Hulbert and Cicely Courtneidge; "Lazy," sung by Jack Hulbert; and "Hum a Little Tune," which proves a splendid vehicle for the well-trained chorus for ensemble purposes—all are being received with hearty manifestations of deserved approval.

William Breach and Dorothy Roseveare made, at Chelsea Palace last week, a notable hit in "Wangles of 1924," with "My Wonderful One," the former artist also bringing down the house with "When Lights are Low." G. H. Carlisle, who conducts the revue, is likewise heard in "Somebody's Wrong," which he introduces cleverly into his vocal and piano act.

In "The Blue Butterfly," at the Court, Reading, last week, the elaborate Eastern production featuring the famous Mlle. Margo, the famous French illusionist, some notable hits were made with the firm's numbers, including "June Night (Give Me a June Night, the Moonlight, and You)," sung by Tailleur Andrews; "Hula Hula Dream Girl," and "What'll I Do?" sung by Constance Jarrett; "Chili Bom Bom," sung by Bessie Wood and Victor Prince; and "Hum a Little Tune," utilised as a joyous ensemble for the company.

In "Capital and Labour," at the Grand, Brighton, "I Love You" is being delightfully sung by Marjorie Lincoln and Eddy Reed.

Sylvia, the Musical Maid, was heard to great advantage last week at the Palace, Burnley, "Dreamy Melody" being a much admired item in her always welcome act.

At the Kingsway, where "Yoicks!" is the attraction, Dion Calthrop is scoring with "Hum a Little Tune."

At the Leeds Empire, where Fred Barnes is meeting with his customary success with "Jog Along, Jasper," Sybil Vane is delighting all with "Don't Mind the Rain," a number that fits her to a nicety. The number is likewise being utilised with much success in the admired act of Renée and Godfrey just now.

Lawrence Wright Music Co.

Daisy Wood is making a phenomenal hit with "Pasadena" at the Empire, Sheffield, where this fine number is applauded to the echo. She has another big winner in "In Between the Showers." At pantomime time one of her big featured Wright numbers will be "Kentucky, Sure As You're Born." The last-named was an enormous success at the Empire, Leeds, last week with her.

Fred Barnes continues on his triumphant way with "Kentucky, Sure As You're Born," at the Empire, Leeds, where it goes bigger than ever with him; in fact, the genial Fred declares this to be the biggest hit of his most successful career.

Freddie Frome, principal comedian in "House Hunting" revue, went in for a new departure at the Palace, Bordesley, Birmingham, when he sang "I Wonder What's Become of Sally?" The result was a most prodigious success for both song and singer, and "Sally" will, from now on, form one of the biggest features of the revue.

Belle Isobel, who made such a pronounced hit at the Hippodrome, Dublin, with "Kentucky, Sure As You're Born," will also introduce "I Wonder What's Become of Sally?" at an early date. These will unquestionably be two of the most universally featured pantomime songs of the year.

Alf. Dodds' Dixie Minstrels are making very big successes with "Honolulu," "Riviera Rose," and "Pasadena" at all their engagements. They will also shortly be introducing "Kentucky, Sure As You're Born," "I Wonder What's Become of Sally?" "They Love It," and "Nightingale."

Cruikshank, at the Hippodrome, Poplar, this week, is repeating the wonderful success he made in Birmingham and elsewhere with that fine ballad "I Wonder What's Become of Sally?" certainly one of the biggest hits this fine performer has ever put over.

Miller and Phlora made a sensational hit at the Grand, Birmingham, with "Kentucky, Sure As You're Born." In fact, Hal Miller, writing to the Wright firm, states: "Believe me, I have never had such a big success for years, and I intend to feature it throughout our eight weeks' Scottish tour, also at Antwerp, Brussels, and France to follow."

Vera Kitchen was received with wonderful acclaim at the Pavilion, Glasgow, for her superb rendering of "Pasadena," with which she opens at the London Coliseum shortly.

"In "The Side-Show" revue, at the Palace, Watford, Harry Arthurs and Decima St. Clair continue to win much applause for their rendering of "I Love You," whilst Arthur Lewis and Will Sellars convulse all auditors with "Hard-hearted Hannah" and "Kentucky, Sure As You're Born" is successfully played by the jazz band.

Ivor Vintor wired from the Pavilion, Glasgow, that "I Love Me" was an even bigger success among the Glaswegians than it was when he specially featured it at the London Coliseum a couple of weeks ago.

Arthur Jeffreys, in "Cabaret Nights" at the Theatre Royal, Bury, is making a wonderful hit with the two big ballads "The Golden West" and "I Wonder What's Become of Sally?"

Keith Prowse

"In the Evening" is growing daily in demand. It is being played and broadcast nightly by the Savoy Orpheans, and is the outsanding number in Jenny Golder's repertoire at the Alhambra. Fred Barnes is being encored nightly for his wonderful rendering of this number at the Empire, Leeds.

At the Holborn Empire Daisy Dormer scores with "Any Way the Wind Blows."

John Harcourt, in "Seeing Life" revue, makes a decided hit with "Bells of the Sea" at Finsbury Park.

Daisy Wood "brings the house down" with her spirited rendering of "Oh! Eva" at the Empire, Sheffield.

"Half a Moon" is a new number that is ideal for entertainers. Kathleen Hoe, so well known to Nottingham audiences, writes: "'Half a Moon' is a distinctive and charming number, and I feel sure that it will be a very successful 'piano number.'"

Ben Bridge, tenor, has been featuring "To Sing a While," as an encore song, with enormous success.

Bert Gamble, producer of "Montmartre," writes:—"Have been running 'I'm a Long, Long Way From Home, with great success, also 'Bells of the Sea' and 'Cheerio.'"

The Two Elliots continue to score with "Why Did I Kiss That Girl?"

Mollie Wood, versatile soprano, writes:—"'Just for a While' has been my biggest number all through the season, and I am still doing enormous with this."

Harry Rhodes reports from the Opera House, Coventry:—"Your wonderful sea song, 'Bells of the Sea,' has been a riot here this week, and is undoubtedly one of the biggest successes I have had for a good many years."

The Scholeys, at the Palladium, Ealing, gain great applause for "Cheerio" and "Now That I Need You You're Gone," and have fixed both these numbers for panto.

The hit in "Queen of the Cabaret" revue is "Why Did I Kiss That Girl?" featured by Denise and Jan.

Ernie O'Riley is making a big hit with "When the Clock Strikes 1—2—3." This was Billy Merson's big number in the Hippodrome production, and we have been fortunate in getting permission to run this great comedy song for panto.

Artists are invited to send 1s. 6d. for a selection of our numbers. (Style should be stated.)

Dix, Ltd.

The demand for Dix songs is rapidly growing, as evidenced by the following star artists who have recently enrolled themselves as exponents of the firm's latest winners. Lillian Burgiss, the wonderful soprano, at the Victoria Palace, is making a furore with "The Day I First Met You." She is greeted with applause loud and prolonged after her beautiful rendition of the number, which, by the way, is reserved to Miss Burgiss for the time being. It will, however, be released for pantomime, and principal boys should secure this exquisite song without delay. The successful Scott Sanders is a riotous hit at the Blackpool Palace, where he is singing the lilty chorus number "I'm Singing My Way Round the World," the chorus of which is taken up by the audience as "one man." Principal boys will be well advised to secure also at once this undeubted winner for panto.

Malvina, the charming violinist, is scoring a huge success with "That Lazy Melody" and "Love Bells." Malvina will be featuring these two numbers next week at the Wood Green Empire. "Love Bells" is also the outstanding hit in the "Midnight Follies" at the Metropole Hotel. That artistic duo, Grace Ivell and Lilian Worth, have been specially engaged to perform at Maison Lyons' (prior to their vaudeville tour). They are featuring "That Lazy Melody" to the great delight of the patrons to this popular resort. Miss Ina Hill, the popular prima donna, now on a short provincial tour, is making a pronounced hit with "The Best Loved Friend," which she beautifully renders. Betty Le Brock in "Risk It" revue, which is at the Metropolitan this week, also makes a wonderful success with this number. Dick Henderson, the famous Yorkshire comedian, is a prodigious hit on the Keith Circuit, New York. Two of his best songs are "The Best Loved Friend" and "I'll Tell the World."

Principal girls, don't forget to call at Dix, Ltd., and hear "Oh, Daddy" and "I'm Waitin' Around," your two big songs for panto.

Worton David, Ltd.

This week the report is still very good, and the numbers from the firm's catalogue continue to meet with well-merited appreciation from all artists. Ernie Mayne still evokes huge laughter with the comedy number "How's Your Poor Old Feet?" and this week at the Grand, Birmingham, it is going bigger than ever. Sandy Powell is also making good with this number. Miss May Stevens is doing exceptionally well with "The Plain Jane of the Family" and "He Played the Wedding March" at all her engagements. This lady is this week playing the Palace, Bradford.

Miss Daisy Dormer has decided to feature the firm's number "Sorry! Oh! It's Quaite All Right!" at all her engagements. Alfredo and his Band continue to feature several numbers of the firm, including "Sleepy Zuyder Zee." Miss Ethel Leslie is doing big with "Mary" and "He Played the Wedding March." Miss Violet Victoria is featuring "He Played the Wedding March" at the Trocadero Cabaret Party at the Trocadero, Blackpool, and also has the numbers "Sorry! Oh! It's Quaite All Right!" and "Here He is Again" in preparation. John West, the Irish baritone, is scoring big with "Only an Old Rough Diamond" at all his engagements. Billy Maurice is working with terrific success "How Can You Tell a Winkle" at all his engagements.

David Weir informs the firm that "I Like a Doughnut" (with Jam in the Middle) is one of the biggest successes he has ever had, and he is making this the feature number of his act. Earle Craig writes that he has done big with "Mary," "He Played the Wedding March," and "Sleepy Zuyder Zee." Victor King is scoring heavily with several numbers from the firm's catalogue during his South African tour. Bert Terrell, the Dutch comedian, intends featuring the waltz ballad "Sleepy Zuyder Zee" at all engagements.

That popular light comedian Terry Wilson was very successful with "The Plain Jane of the Family" at the Victoria Palace last week. Lance Andrews did big with "The Plain Jane of the Family" and "Coming Through the Rye" at the Putney Hippodrome. That popular comedienne Miss Victoria Monks, "John Bull's Girl," has one of the firm's numbers in preparation for her act, and will be producing same in the course of the next week or so.

All the leading London and provincial orchestras are featuring with great success the numbers from the firm's catalogue.

BLANCHARD'S CLUB.

Blanchard's Club, in Beak-street, was reopened last Wednesday evening. Blanchard's was formerly Murray's Club. The commodious premises are tastefully decorated, and among the attractions are a capital floor, a fine band, and an excellent cuisine. The new rhythmic waltz of de Rhynal's, which has become the vogue in Paris, was introduced with success, and Mme. Lola Krasavina sang beautifully M. Camile de Rhynal's "Helenita Tango," accompanied by Mr. John Kaye on the gusli. This is a musical instrument said to be 150 years old, found by Mr. Kaye in Moscow.

"SECRETS" AT CROYDON.

The Chas. Macdona production, "Secrets," is at the Grand Theatre, Croydon, this week, and is meeting with decided success. Excellent performances are given by Miss Evelyn Culver and Mr. Clive Woods in the leading parts, and all the other characters are well played.

RETURN OF VARIETY.

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Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR OCTOBER 20, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Mme. Lillebil, Huxter Bros., Ivor Vintor, Kedroff Quintette, Ethel Levey, Mordkin & Co, Barbette, Goldin. Laep & Habel.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Dartie & Partner, The Great Gerrard, Holden & Graham.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
The Julians, Charles Penrose, Artemus, Jay Laurier, Alice Craven, Wilson Hallett.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Ginger."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Three Laurels, Malvina, Swanee Minstrels, Fred Russell, Jack Le Dair, Beautiful White Lady, Naughton & Gold.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Mr. Manhattan."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Van Dock, Cycling Brunettes, George & Butcher, Harry Gunn, The Act Beautiful.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Daimler & Eadie, Griffiths Bros., Clarkson Rose, Edith Faulkner, Les Augustines, Novelli.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"Irish and Proud of it."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"Tilly."

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
The Fays, Verney & Butt, Jack Edge, Ann Codee, Ruby Sisters, Rupert & Hazell, Hylton's Band, Poley & Partner.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &C., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, October 20, 1924.

LONDON PAVILION.
Jesse L. Lasky to present Rudolph Valentino in "Monsieur Beaucaire." A Paramount Picture.

REGENT THEATRE.
Rehearsal at 12 noon for—
Bronson Albery & Lewis Casson to present "The Lie."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Harry Norris to present "Ring In."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
D. & B. Productions to present "On the Run."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Donald Keir to present "Up the River."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Harry Slingsby to present "Zip."

EAST HAM PALACE.
Rehearsal at 12 noon for—
J. Cummings to present "Risk It."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Burr & Hope, Foy & Fay, Victoria Monks, Kenna Bros., Maureen Sisters, Cliff Golden, etc., etc.

WATFORD SUPER CINEMA.
"The Covered Wagon" (6 days, commencing October 20th).

SOUTH LONDON.
Rehearsal at 12 noon for—
P. M. Turner to present "The Globe Trot."

OXFORD THEATRE.
Company as booked.

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £54; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £56 15s. 9d.; number of pensioners, 94; amount of grants, loans, fares, &c., £10 7s.

FROM THE PROVINCES.

(*Continued from page 13.*)

Wonders, May Stevens, Enderby, Scott and Weston, and Vera Rudd and Partner.

At the Prince's Theatre, BRISTOL, is the musical comedy "Katja the Dancer," which is meeting with a most cordial reception. At the Hippodrome, Thos. F. Convery's comedy revue "On the Dole" is presented in nine scenes. The principal comedian is Albert Burdon, supported by a strong cast. At the Empire, D. L. Keith, by arrangement with Harry Day, presents the revue "Visions." The cast includes Dick Evans, comedian, and other favourites. Bristol's Little Theatre Company is presenting Noel Coward's comedy "The Young Idea." The company give a most capable rendering.

Mr. Cecil Barth presents "Peg o' My Heart" at the Opera House, BUXTON. Miss Mary O'Farrell plays the part of Peg. The augmented orchestra, under the able conductorship of Mr. Lawrence G. Edge, is a decided attraction at the Hippodrome.

At the New Theatre, CAMBRIDGE, are the Macdona Players in Bernard Shaw repertory, comprising "Arms and the Man," "How He Lied to Her Husband," "The Dark Lady of the Sonnet," "The Chain of Destiny," "Fanny's First Play," "The Doctor's Dilemma," "You Never Can Tell," "Pygmalion."

At the Royalty Theatre, CHESTER, "The Bat" is the attraction.

"Betty" is attracting good houses to the Grand Theatre, DERBY. The play is presented by the George Edwardes company, and a clever cast comprises Nonny Locks, as Betty; Myles Clifton, Edgar Stanmore, Ruby Latham, Leonard de Renzi, Charles F. Cooke, and Lilian Laughton. A return visit is paid to the Hippodrome of Walter Bentley's show "The Barnstormers." Jack Morrison and Duida Macdermott are the principals, ably supported by Dan Whitley, Jack Leopold, Lola Neilsen, Mervyn Rolando, Nellie Rennie, the Devil M'Cares, and the St. Bernard Octette.

At the Grand Theatre, DONCASTER, the Osborne Productions present the revue "April Showers." The cast includes Barry Barnes, Bert Rodgers, Leila D'Flora, the Seven Day Lasses, Rene Dawson, Joyce Lynn, and Teddy Williams. At Areadia Hugh Bernard presents "Priscilla and the Profligate."

At the Royal Hippodrome, DOVER, Victor C. Mara (in association with G. Bersi) is presenting the revue "The Gay City." The cast includes Tom Drew, Eddy Bayes, Mellina Calverley, Charles Macdonald, Alyce Burnett, Sybil Short, and the Montmartre Girls (Continental dancers), and the Jazzmaniacs (syncopated orchestra). At the King's Hall (pictures) Sydney de Hempsey and Rosita Dems appear in "Cutting Through a Lady."

Mr. A. E. Smith presents the musical revue "The Real Stuff" at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, is that exhilarating revue "Scotch and Polly." Tommy Lorne is the chief funprovider, and he is admirably supported by Betty Green, a vivacious artist. Aileen Connelly also does well; Sydney Bray and Peter M'Sweney please vocally; and other parts are taken by Allison Yorke and Lloyd Mackenzie, while praise has to be accorded the chorus and the Twelve Hudson Girls. "Some Hustle," a well-staged revue, holds the boards at the Victoria Theatre. The bulk of the fun is contributed by Stanford and Allen. Aleta Turner scores a success, and must be congratulated on her work; Robby Vincent and Vic Eynsford also add to the effect, and the singing of the Scala Harmony Four and the dances of the Six Hustle Girls are specially pleasing features. At the Queen's Theatre Herbert Mansfield's repertoire company give an excellent presentation of "Nell Gwynne." The outstanding feature of the production is the impressive acting of Herbert Mansfield in the part of Charles II.; Jayne Grey is charming and spirited as Nell Gwynne; and the other ôles are all well depicted. The Princess's bill includes Stocks and Alys, in their musical speciality act. "A Woman of Paris," a fine dramatic production, proves a potent attraction at La Scala, and "The Covered Wagon" continues to draw crowded houses at the Kinnaird.

At the Lyceum, EDINBURGH, Mr. Fred Terry, Miss Julia Neilson and company are appearing in "The Marlboroughs." In the characters of the Duke and Duchess of Marlborough, Mr. Terry and Miss Neilson add to the gallery of their popular studies of historical portraits. The ease and finish of Mr. Terry's performance is manifest in every scene of the play, and the grace and power of Miss Neilson's Sara Jennings make the part of the witty and clever Courtier stand out in bold relief. Miss Violet Farebrother fills with distinction the rôle of Queen Anne, and the other members of the cast are admirable in their respective impersonations. The play is mounted with great attention to detail. Mr. Henry Warburton presents a revue, entitled "Shavings," at the Royal. Mr. Joe Lewis and Miss Grace Hartington, in the principal parts, are very good, and Mr. Jack Ford, Mr. Bob Barlow, Miss Freda Francis, Mr. Fred Anderson, and the Eight Thistles help largely in the success. At the King's "A Scrape o' the Pen" is produced by Mr. and Mrs. Graham Moffat, and large audiences are attracted to see the talented actors as Martha and Leozie Inglis. Miss Winifred Moffat gives her delightful portrayal of Jean, and the other performers contribute excellent support. The fun of the evening is added to by a clever rendering of the one-act play "The Concealed Bed." Mr. Fred Karno's company pays a return visit to the Empire with "The Love Match." Mr. Billy Danvers plays the chief comedy part with spirit and much humour, and has in Miss Jean Alliston a dainty and vivacious comrade; while Mr. J. A. Powers, a capital Scottish comedian, and Miss Evelyn Sanders bring amusing business into their performances.

At the Hippodrome, GLOUCESTER, Clara Coverdale's sporting revue, "Ten to One On," introduces Jimmy James, a quaint comedian and vocalist. Jack Barrasford, Tony Wood, Ken Wood, Jack Regal, and Rene Raye lend able assistance, and special items are given by the Ten St. Leger Girls and the Ten Little Lollipops.

At the Tower Theatre, GOOLE, Frank Morrison presents the farcical comedy, "French Leave."

At the HALIFAX Theatre Royal, Miss Muriel Martin Harvey is making her first appearance in "The Happy Mariner." She is supported by a strong company, including Edgar K. Bruce and Josephine R. Feverel. The old-time Lancashire and Yorkshire Stars provide a popular attraction at the Grand Theatre. The variety bill at the Palace is headed by Dorothy Ward and Shaun Glenville, assisted by Tiller's Dorothy Dots and Constance Raymond at the piano.

Cecil Barth presents the farcical comedy "Bachelor Husbands" at the Gaiety Theatre, HASTINGS. The cast includes Christine Silver, Vernon Fortescue, and Jack Hellier.

At the Hippodrome, HUDDERSFIELD, a big stage circus includes La Royal and her ponies; The Elites, hand balancing; Olga's Geese; Petro and Leon, trapeze artists; The Bellinis; Florence and Casca, bar act; Funny Fred; Arthur Twist and Duck; Mlle. Adelaide, rider; Bros. Durant, acrobats; and the Musical Dawsons, Rajah, Wilfred, and Sylvos. At the Palace is Ernest Dottridge's revue "Billy." The cast includes Charles Tolcher, Jack Dalgish, Jack Burke, Dolly Dubois, Winifred Hammond, Billy Quest, Teddy Francis, Ernie Dubois, Threb Bennett, Dorothy Ewins, Peggy Dalton, and the Continental Troupe.

The Mackie Productions Syndicate are presenting "Hop Scotch" at the Theatre Royal, JARROW. The cast includes Carr and Finch, Desmond and Dene, Jack Brady, Arthur Stevens, Jack E. Raymond, Jean Tait, Oliver and Mack, and the Eight College Girls.

Phyllis Neilson-Terry, in "Bella Donna," is a great success at the LEICESTER Royal Opera House. Others in the company are Frank E. Petley, Edward Cooper, Francis Roberts, Eric Lugg, Lydia Audre, &c. "Hindle Wakes," presented by Max Allen and Edwin T. Heys' company, is at the Theatre Royal. The variety bill at the Palace includes Lily Morris, the Two Bobs, Nixon Grey, the Great Gerard, Huxter Bros., Van Dock, and Norman Carrol. At the Pavilion, Arthur Sleep presents his revue, "Topical Times." The company includes Bert Davis, John Kerridge, Jack Buckland, Gertie Duffield, Ida Taylor, and the Playmates. The bioscope is screening "Fighting Blood."

At the Hippodrome, MARGATE, George Manship presents "The Eye of Siva."

At the Grand Opera House, MIDDLESBROUGH, Messrs. Lee White and Clay Smith are presenting "Vogues of 1924." The performance is full of lively turns, and has a good cast. Lee White, who takes a principal part, wears many lovely creations, and is well supported by an excellent chorus gowned by Reville. At the Empire is T. Elder Hearn's revue "Rumours of 1924." The cast includes Gus Chevalier, Tonie Ford, Harry Stafford, Mary Rigby, and Lorna Ray. Some of the special features of the production are The Mysterious Mirrors, The Swimming Tank, and The Parade of the Wooden Soldiers. At the Hippodrome a popular variety turn is provided by Bas-Set, character and chorus comedian. "Name the Man," with Conrad Nagel and Mae Busch in the chief parts, is also presented.

F. H. Fowler's company is paying a welcome return visit to the Theatre Royal, NORWICH, and delighting large audiences with "The Beggar's Opera." Grahame Watson's "Winners of 1924" revue is at the Hippodrome, Leonard Underwood and Nellie Griffiths at the Regent, and Bebe Kuroki and Joyce and Shields at the Thatched.

At the New Theatre, OXFORD, the attraction is a return visit of the George Edwardes' production, "The Merry Widow," which is proving as big a draw as ever. A strong cast includes Fred Maguire, Phyllis Beadon, James Davis, and Jimmy Godden.

At the Theatre Royal, PLYMOUTH, Mr. Walter W. Ellis presents "A Little Bit of Fluff," with Dundas Walker, Dorothy Elsie, Elsie Gould, and Kendrick Huxham as principals. "The Lure" is at the Repertory, with Mr. Bernard Copping as the old butler, Merritt, Mr. Eric Morden as Clement Vascard, Mr. Alfred Brandon as Henry Dane, Miss Mabel Edwardes as Lady Joan Waring, Mr. John Findlay as Philip Cresswell, and Mr. Arthur Young as William Rocques. "Her Bridal Night" and "Ruined Lives" are presented at the Grand by Mr. Frank H. Fortescue's company. Dr. Walford Bodie is proving a big draw at the Alhambra, and at the Hippodrome patrons are invited to "Guess the Title" of the revue, a prize of £5 being offered for the best suggestion. McGregor and Hood are the principal comedians.

At the Theatre Royal, PORTSMOUTH, "Mrs. Dane's Defence" is being played, with Miss Ethel Irving taking the lead, supported by a first-class London company. At the King's Theatre Albert de Courville presents "Pins and Needles." The cast includes Horace Kenney, Vi Kaley, Hal Collins, Bruce Cameron, Binnie Lura, the Gaiety Chorus, and Phantom Guards. At the Hippodrome Andre Charlot and Jack Hulbert present "By the Way," the cast including Cicely Courtneidge, Toots Pounds, Jack Hulbert, Harold French, and a full London beauty chorus. At the Coliseum is "Hullo, Bubbles." The cast includes Lola Charm, Julia Larent, Dessie Desmond's Dancers, whilst variety by Larrett and Les Jasmas completes the bill.

Mr. H. G. Brandon is presenting the mystery comedy "An Interrupted Honeymoon" at the Royal County Theatre, READING. "The Princess's Own" is at the Palace Theatre with a strong cast.

"Toni" is being presented at the Theatre Royal, ROCHDALE, and is attracting large audiences. The company includes Paula Yorke, Winifred Hall, Robert Woollard, and Reginald Palmer. The music and singing are equally delightful, and there is a good leavening of humour. At the Royal Hippodrome Westbourne Productions present the revue "Laughter (Un) Limited." The varieties at the Empire Hall are provided by J. P. Ling, a clever comedian, who is a native of the town.

The Six Brothers Luck present their musical comedy "Forbidden Fruit" at the ST. HELENS Theatre Royal and Opera House. Edgar Cooke, Virginia Davis, Ernie Bee, Mabella Thorne, Frank Grant, Lloyd Victor, Horace Roselle, Anna Hanby, and Hal Duncan are in the cast. At the Hippodrome is the Imperial Opera Co., including the following principals:—Amba Reith, Janet Warburton, May Davies, Rita Bell, Elsie Lynham, May Thorne, Geo. L. Kay, Ramsey Thomas, Albert Bond, Arthur Locker, James Bird, and Theo. Kushell in "Maritana," "Daughter of the Regiment," "Il Trovatore," "Faust," "Lily of Killarney," and "Bohemian Girl."

At the Grand Opera House, SCARBOROUGH, Tom Walls and Leslie Henson present "Tons of Money."

At the Grand Theatre, SOUTHAMPTON, are Bellenden Clark and Marjorie Chard in the farcical comedy "The Mask and the Face." At the Palace Joe O'Gorman presents the revue "Round the Town," including Gus Elton, Hyde and Cody, Sybil Marcell, and the Three Scamps. At the Hippodrome Paul Murray presents the musical burlesque "The Dancing Barber," including George Gregory, Gwenda Williams, Ken Douglas, and Jessie Preston.

"The School for Scandal" is being played at the Ambassadors' Theatre, SOUTHEND-ON-SEA, and "Little Miss Puck" is the attraction at the Hippodrome. "Stop Flirting" has been secured for the New Palace Theatre.

Mr. H. Lee's "White Heather" revue is at the STOCKTON Hippodrome, with Mr. George West and various Scottish attractions. At the Grand Theatre Messrs. Wray and Mayne's Stock Company present this week "The Cotton Spinner," &c.

Dunville's Stock Company continues at the Royal, STOCKPORT, the play being "Proof," with E. Hamilton Jordon and Violet Clare in principal characters. At the Hippodrome Dick Ray presents the revue "Evening News." Included in the cast are Mike Johnson, Dorothy Langley, Florence Thurston, and Bert Gunnell.

"Katinka," a sparkling musical production, is at the Empire Theatre, SUNDERLAND, direct from the Shaftesbury Theatre, London. Marion Bowers is in the title-rôle. Other members of a strong company are Irene Lister, Stella Gastelle, Rona Ray, W. S. Percy, W. C. Baxter, Manuel Jones, and A. E. Johnson. At the Theatre Royal is "Has a Wife the Right?" It is produced by D. J. Williams, and the cast includes Hilda Stewart, Patrick Quill, John Melville, Barnet Law, Iris Vahdeleur, Miriam Lyons, and Jean Child. There are pictures at the King's Theatre, with varieties by Ivell and Worth, in a vocal and pianoforte act, and Bi-Bo-Bi, the musical bellringer. The Avenue Theatre has pictures, supplemented by varieties, provided by Adkin, ventriloquist, and company, in a sketch, entitled "The Scouts' Rally."

At the SWINDON Empire F. Clive Ross and Stanley Lathbury present "Outward Bound." At the Electra Palace "The Whip" is screened, "The Spoilers" at the Rink, and "Miriam Rozella" at the Central Cinema.

At the Theatre Royal, TORQUAY, a welcome return visit is being paid by Mr. Bertie Reiland's company in "The Beggar's Opera," with Mr. T. Durac Minogue as Macheath. At the Pavilion is Mr. Chas. Maclona's company in "Quality Street." Miss Phyllis Cloude and Miss Rossie St. John play Miss Phœbe and Miss Susan Throssel respectively, whilst Mr. Roy Malcolm gives an artistic interpretation of Valentine Brown.

Miss Eva Moore and London company appear in "Mary, Mary, Quite Contrary," at the Grand Theatre, WOLVERHAMPTON. "Spare Parts," starring Randolph Sutton, Natley Sisters, Dorothy Brett, Frank Leigh, Stan Powell and Belle Harrison is at the Hippodrome, and Ruby Kimberley and Jack Tully, supported by Trevor Evans, Roy Buchanan, Billy Russell, and Lily Dodd, at the Theatre Royal.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Hullo, Hull!—Britain's Biggest "Beano!"—More Glare and Glitter Than Ever—and Mud Baths for All!—A Lively Week-end on the Banks of the Humber—The Bright "Affair" at Peterborough Bridge—Leicester's Michaelmas Goose.

"Hull," I hissed through the ticket window at King's Cross.

"Wheel?" quoth the booking clerk, eyeing me with mingled astonishment and infinite pity. Not to be outdone in politeness, and assuming my very best North-country manner, I retorted, "Aay," with as much fervour as could be reasonably expected from one set to face a tiresome journey without having dined or even "wet his whistle." "Ever tried Scarborough—er!—or Bridlington? Ahem!" ventured the railway official.—"M'yes, of course, dooty is dooty, after all," he observed, "with a sigh, "but, of course, you'll take a 'return'?" My heart positively warmed towards the "London and North-Eastern" for that kindly consideration for my welfare, and I was soon speeding northwards along the smooth East Coast highway, with courage in my heart, a flask in my pocket, and hope in my breast, despite an uncomfortable "gnawing" at the vitals." Howbeit, at Doncaster, I found food, and with it a tip for the Cesarewitch, and anon, within the portals of Hull's Royal Station Hotel, I found comfort, plus viands and beverages, "as well for the body as the soul."

Right soon I find myself in good company. The friendly hand of good Master E. H. Bostock, J.P., F.Z.S., and all the rest of it, is stretched forth in greeting. Here are other prominent showmen, and some are pretty judges of a vintage, although their life has been termed a "rough" one. Here again is one of our greatest and most delightful of actor-managers, and my roving eye soon catches that of one of England's greatest musical geniuses, aha! But no names—no pack-drill, mes enfants. Like myself, they are all bound for Hull's great fair—the largest outdoor carnival of its kind in the realm. It is a hectic affair, even for a carnival, and during its progress the North-Eastern port, like Tilbury unto Svengali, does "Nothing know, nothing think, nothing dream," but the Fair, the Fair, the Fair.

Although the Walton-street site covers nearly 14 acres, scores of would-be show tenants were perforce disappointed, and Mr. Grace, the patient and energetic Hull Markets Superintendent, has "had his work cut out" to squeeze the mighty array of shows which were accepted into the huge enclosure. There was not a square inch to spare, and about 200 stalls and sideshows stood shoulder to shoulder in Walton-street itself. The Corporation derives a revenue of well over £2,000 in fair rentals alone, and each year the showmen make a generous contribution to a fund allotted by the Markets Committee.

For over 600 years Hull Fair has exercised a magnetic attraction over a wide area and a big public. Its joyous spirit has been captured by each succeeding generation of youth, and, like the dimensions of the fair itself, has grown gaily from year to year. During the centuries the Old Fair has experienced many vicissitudes, and within living memory it has been held variously in Wellington-street, Old Town; on the left-hand side of Anlaby-road; the Corporation Field, Park-street; and the present venue in Walton-street, Spring Bank. As long ago as 1278, the Abbot of Meaux petitioned that he and his successors might have a market each Thursday at Wyke, near Mitton-upon-Hull, on the "Vigil," the day and the morrow of Holy Trinity, and on twelve following days, and through all the intervening 646 years the fair has been maintained, with few and very special exceptions. In the year 1637 there was "nothing doing," owing to the Plague. It is recorded that in that same year over 700 of the townsmen perished of the dread scourge, when, to minimise the risk of infection, it was enacted "that no more than eight persons should assemble together in one place—at a birth, a christening, or a banquet."

A passion for history prompts me to remind my readers that in the reign of the first Edward, Hull Fair was held on May 26 and twenty-one days following, and so it continued until 1598, when the mayor and burgesses surrendered their fair to "good Queen Bess," who, however, was graciously pleased to grant a new charter, fixing the date of the fair for September 16 and fifteen days following, and "that" odsfish! and odsbodikins! as well as adsliddikins! was "that" until about 1661, in the yet more "spacious" days of "the merry monarch," the date of the fair was shifted from the 16th to the 29th of September, and finally—and God bless King George"—during the reign of George II., the present date of Hull Fair, Oct. 11, was established.

The big blare opened on the stroke of noon on Friday last, in typically "English" weather, following the usual official inspection of the fair ground, which, nowadays, is much less arduous than formerly, since the showfolk have "learned" the regulations by heart, and discovered "where" and "when" they must "draw the line." Nothing resembling a naughty lottery—"within the meaning of the Act"—is allowed, and the shows must not offend public morals—a reminder that is hardly necessary for present-day showmen. This year at Hull there are no "fat" women at the fair, and it is refreshing to note that our frequent denunciation in these columns of the vulgarity of these particular exhibitions is everywhere bearing fruit. The next item which must engage the attention of the authorities is the curtailing of the activities of "fortune tellers" on the fair ground. There were far too many of these "mug-lumberers" at Hull.

The first roundabout commenced the proceedings to the strains of "Pasadena," which popular "Lawrence Wright" publication is undoubtedly "the song of this year's fair." The ground on Friday was in a ghastly state, and by nightfall it was a quagmire, from which nothing but gum boots could deliver the pedestrian. Cinders were frenziedly sought after, and fourteen or fifteen loads of these, with an immense quantity of sawdust and shavings, had to be strown about Bostock and Wombwell's big arena to make the fine show "foot-fit." In the different degrees of mind which characterised the opening day, I was driven to remove first one white spat and then the other in order to remove the mud from my optics, while many of the young men and maidens wrecked their finery in the slush, and mud baths for all was the rule, for, despite the persistent playing of "It Ain't Gonna Rain No Mo'," by a roundabout organ, a steady drizzle was maintained.

On Saturday, the weather brightened up, and prospects improved beyond recognition. Save for a light drizzle at night, the day's rain ration was negligible, and all and every one of the shows came in for a bumper harvest. Never have I beheld such crowds on any fair ground. At night the great enclosure was a veritable blaze of light and a pandemonium of sound. All Yorkshire, and not a little of "The County Palatine" seemed to be there—countless thousands of 'em, and if you could not walk on the people's heads, it seemed to me, as I struggled for breath as well as to preserve my timepiece, that all, or most of them, succeeded in walking on my feet. How they managed to move at all was a mystery, but I went with them, swaying backwards and forwards, and sideways, with the throng, since that was the only mode of progress possible. It is remarkable that in that mighty crush there were not many more serious accidents, but the police arrangements were praiseworthy in the extreme, and the work of a big corps of St. John's Ambulance men wholly admirable.

The principal shows undoubtedly realised exceedingly handsome takings on Saturday, and, for that matter, the smaller shows and side-stuff also, and business on Monday and yesterday was also extremely satisfactory. The showpeople have deserved a bit of "jam," and some of them need it pretty badly. The months alleged by the calendar to be spring and summer have played sorry havoc with the interior economy of the fair in many places, and this fact is the more deplorable in view of the very clear evidence, wherever the rain has held off for a while, of a big revival in the popularity of the fair. The strenuous efforts of the Showmen's Guild to induce the Hull City Council to extend the fair until next Saturday night proved unavailing, despite the showmen's offer of a further charitable donation of £150 on top of the £250 previously offered for the privilege, and the fair will accordingly terminate to-morrow night. In announcing the Council's unanimous decision, Alderman C. Raine, J.P., expressed the view that the best way to kill the popularity of the annual carnival was by extending it, and there is a wealth of wisdom in that view. The Council had already extended the fair to six days, and took the view that it would lower the dignity of the Corporation to accept money in lieu of the public convenience.

The ban upon the use of confetti was again successfully upheld. An attempt to obtain sanction for its use at the fair was made in the council, and produced a lively debate. It was pointed out that the history of confetti at the fair was not a pleasant one, and one councillor expressed the opinion that there was not much carnival about gathering trampled confetti from the ground and throwing it down the necks, and in the mouths and faces of people. This called forth an acrimonious attack on the fair itself by Dr. H. Webster, who described the whole carnival as "a disgusting spectacle," and added that he "was prepared to vote for the abolition of the fair itself." "It's a lot of old men who have voted against it," exclaimed a lady councillor when the confetti proposal was rejected.—Aren't the women wonderful?

It would be impossible in the space here available to detail the well-nigh innumerable shows, but prominent among these were Bostock and Wombwell's magnificent menagerie, Bailey's and Robert Fossett's Great Combination Circus, Pat Collins' "Over the Falls" and "Golden Whales," Enoch C. Farrar's "Dragon Scenic Railway" and "Multi-coloured Monsters of the Deep," Harniess Bros.' "Lighthouse Helter-Skelter" and "Flying Horses," Holdsworth's "Flying Pigs" and "Waltzing Balloons," Turner's "Aeroplanes," G. Poctor's Circus "The Wembley Whirl," "The Windy Hole," "Haunted Castle," "Andy," the sea lion fin man, Kamiya's big composite show, J. Stockwell's novelty shows, Marshall's, Green's, and Corrigan's "Round 'Uns," Waddington's Yachts, Parry's Wonder Show, Charlie Relph's Midgets, Hewett's Derby Racer, Hughes' Boxing Pavilion, Aspland's Horses, and a host of other attractions by well-known showfolk far too numerous to mention, with "Beauty" shows, Dope shows, "Kie" shows, "statuary" shows, "Bright" shows, "Rough" shows, "Cod" shows, and "Duff" shows galore, with here and there a frankly "dud" show.

There were strikers, shooters, Aunt Sallies, football booths, darts, swings, chairs, sheets and 'emmas in abundance, with spinners and hoop-la, disc-la, touch-la, coin-la, bucket-la, and oh! la la; with clock games, spiders, Felixes and "kisses" into the bargain, and the inevitable "fine confused feeding," inseparable from the fair ground.

How they love the toothsome fish and chip, and the stewed eel, the hot chestnut and potato, the hot peas and tripe and shell-fish, the brandy snap and the nougat. There was "Carver" of Hull, with a mammoth fish and chip saloon—a palace of its kind, with plenty of patrons, and Old Man Blyth, of Withernsea, who has known Hull fair for all of fifty years, so that he has some claim to be regarded with the nonagenarian "Bill Sedgewick"—that grand old man of the show world—as one of the "Mark Tapleys" of the fair. Mr. Blyth catered in excellent fashion for the creature comforts of Hull Fair patrons, and it fell to his lot to purvey ham and eggs to no less august a personage than "The Caravanner."

Bostock's great show again proved the irresistible attraction at Hull, and thousands visited it during the first few days. The business record of this great undertaking, which is something of a national institution, is as long as its traditions are worthy, and its fame extends throughout Europe. Indeed, it is rare to visit any big Continental fair without finding either Bostock or his great Continental competitor Bidel. I enjoyed a long chat with both Messrs. E. H. and Frank Bostock, as well as with Mrs. Bostock, and all were well pleased with the trend of business at Hull, after their recent very successful tour in Norfolk, whence they proceeded to Nottingham. An interesting family wedding was celebrated in London a few days ago, and "The Caravanner" accordingly "raises his glass" to the health, happiness and prosperity of the young couple.

Captain Fred Wombwell, more impressive and bemedalled than ever, with the skilful assistance of Professor Luck, delighted huge audiences with his able showmanship, and the exploits of the fair snake charmer, with huge pythons and some of the most venomous reptiles ever imported into this country, were vastly thrilling. The band, as usual, proved a popular feature of the show, and under the capable baton of Mr. H. Holmes, dispensed excellent music. In his solo cornet, Bandmaster Holmes possesses a very talented musician, Mr. J. Brearley, whom "The Era" has known for many years.

High good humour pervaded the dense crowds on Saturday and Monday, and while a little horseplay manifested itself at whiles, there were few objectionable incidents, and the police warning to "Leave your valuables at home; keep a close watch on your money, and be sure to count your change" appeared to be unnecessary.

There was no lack of liquid refreshment, and from one end of Walton-street to the other special provision in the shape of temporary licences seemed to have been made for the thirsty. Bass and Guinness was there for the million, but all these seemed to be "inside" at once and most of the time I got no further than the tail-end of the queue. Yes I was not without adventure, for while I licked my lips a stout wench from Barnsley way clapped her infant offspring into my unsuspecting arms and bade me "how'd our John Willie whiles a gaws an' 'as woon."

And when I, sore perplexed, cast about helplessly in search of a policeman and ponder the possibility of depositing "John Willie" on the nearest whelk stall, the stout wench, to my infinite relief, reappears, retrieves "John Willie," and hands me a half-consumed bottle of "pig's-ear" with the exhortation to "Soop, laad!" I confided to the wench that I hankered after a "Guinness." "Ah'll get tha one, laad," quoth she, and, Heaven knows how, but she did, and, what is more, point-blank declined to take "'owt" for what she termed "n'owt." Later, as I bestrode one of Holdsworth's "Flying Pigs," I again encountered the wench and "John Willie" on the next pig. As I dismounted "John Willie" appeared to slip, and in the effort to save him "Greatness," in th' shape o' th' wench herself, was literally thrust upon me. Reflecting that perhaps "she had no mother to guide her," I fled precipitately.

Hull fair is certainly a very wonderful show. If anything, it is almost too big, and the nightly illumination is dazzling in the extreme. The ground is, however, well planned, and the main avenues are as spacious as they need be to accommodate an enormous concourse. The railway excursion arrangements are on an elaborate scale, and people flock into the city from far and wide. The fairground is easily reached from the centre of the city, and the tramway and 'bus services are excellent. There is no bigger fair in all Britain, and assuredly not a busier or livelier one than this great annual pleasure pageant on the banks of the Humber.

The usual charity organ recital was rendered on Sunday evening, when an enormous crowd was entertained with a very creditable musical programme. In order to understand the true meanng of the din and bustle of the fair it is necessary to visit Hull. The effect, when a score or more of mechanical organs are "going all out," one against the other, is akin to Bedlam let loose; or, better still, HULL—with the lid off.

The big autumn fair at Peterborough Bridge is always an immensely popular event in the South Midlands, and last week's show proved to be no exception to this rule. The fair ground, extending along the south bank of the river Nene, and spanned by the high bridge that carries the main line from King's Cross to the north, is as picturesque as any in the Kingdom, and those who laid out the ground knew their business. Indeed, Peterborough's genial Beadle and Bridge Fair Panjandrum is something of an artist in laying out a fair ground, and when, under his directions, arcs have been diligently described upon the ground, and the greensward lavishly decorated with whitewash, it is invariably found by the fair tenants that there is a place for everything, and that everything is in its rightful place.

This year's fair was quite up to standard, and as rollicking and jovial as ever. The principal shows were furnished by Charles Thurston, William Thurston, T. H. Thurston, and by Messrs. Abbott Sedgwick and Norman, with a big display of lesser attractions and the usual multifarious side-stuff. The electric roundabouts and the "gorgeous" scenic peacocks vied with one another in choice and classical music, and through the din of it all were clearly heard the tones of courteous enquiry and maidenly modesty with which the fair damsels invite you to shatter a glass bottle, or bowl over a milky nut, all for a trifling penny or so. There was the cake-walk, the helter-skelter, and the "Unco' Sinfu Horsey-Horsey," by which you may hope to win a glass mug, a "gamp," or even a love-bird—these lucky little love-birds, and all for the risk of a nimble 2d. or 3d. There was plenty of fun at the Bridge Fair, and most of the tenants did "very nicely, thanks." Even the Rock King was there, on his usual pitch, and with his customary hat.

It was all pleasure. What, I reflected of the great sale of merchandise and dairy products for which this ancient fair originated? I found upon inquiry that there would be no onions offered for sale. Horses, beast, and wood perhaps, I was told, but no onions. That was something of a shock. It was bad enough when knights of old, bowing to the demand of their trade union, decided no longer to combat the lists at their ancient Bridge Fair. It was bad enough when the cheesemongers decided that their wares could not hope to prevail against the attack of the domesticated onion. And now the fair is for nought but "pour passer le temps." But, after all, it would be difficult to hear the hum of the humble onion above the riot and tumult of the occasion. We must bow before the onward march of civilisation.

The Michaelmas Goose was an agreeably fat one at Leicester's big October fair, which opened last Thursday, simultaneously with Evesham Mop Fair. The Collins' interests were supreme at both fixtures, and at Leicester, particularly, "Pat" had assembled a big galaxy of attractions, among them, some of his premier riding devices. There was a very big attendance on the opening and succeeding days, and takings ruled "high," although some of the fair tenants, who, in common with farmers, are rarely quite satisfied, will probably vehemently assure me that my assertion is incorrect. The ground was well set out, and although the fair was attended by exceptionally large, and, on occasion, vociferous crowds, it was possible to move about among the shows with reasonable comfort. A big contingent of visitors from various parts of the Midlands availed themselves of the liberal rail excursion facilities to flock to the fair, and all things considered, business was as brisk as even the most sanguine among the showmen present could reasonably expect. Leicester is certainly a money-maker, as also are the time-honoured "Mops" at Gloucester, Evesham, Stratford-on-Avon, and Warwick.

NEXT WEEK

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FOOTLIGHT FLASHES.

FROM CAPE TOWN.

The House of Hits is no less famed abroad than in England. From Cape Town, South Africa, comes a letter from Victor King, who has played eleven weeks in that country, and who is now on his way to Australia. Mr. King has featured "I Ain't Going Back to Nowhere," "A Smile Will Go a Long, Long Way," "They Can't Charge Us For That," "Don't Do Your Courting Round the Gatepost," "Wee Oo-la-la, Siv Vu Play," and "Just Keep Going," every number being an undoubted success, as is the case with all Feldman publications.

BRIGHT BOSCOMBE.

Arthur Croxon's merry party, The Ballad Mongers, have enjoyed themselves thoroughly at Boscombe this season, and have experienced great success. Their programme was rich in Feldman numbers, and the hits of the season were: "Turned Up," "Smilin' Through," "Just Been Wond'ring," and "A Smile Will Go a Long, Long Way." In addition to this, the same numbers were equally successful at Devonshire Park, Eastbourne, where Mr. Croxon's entertainers fulfilled a special two-weeks' engagement.

THE MESSAGE.

How many artistes think of the latest hit as being anything more than "a new song"—something to be sung and forgotten? A song, however, means more than this; every one of its bright lines means that a writer has sent out a message of cheer. And **you**—*the artiste—are the medium through which that message reaches the public—***your** *public! Doesn't it follow, therefore, when a new, cheerful song is born in the House of Feldman that you have a great opportunity to make your public love and admire you? Give them our brightest numbers, not once, but consistently, and you will find that in this sad world the public likes to be cheered, and naturally likes you for your bright songs. Popularity is only attained by giving the public what it wants—always!*

"MOTHER MACHREE."

There was, to quote the Press, "a frantic demonstration" at the Queen's Hall the other Sunday afternoon, when, after an absence of ten years, John McCormack, the world-famous tenor, sang "Mother Machree." "Mother Machree" is one of Feldman's oldest and most popular ballads, and one which does not seem to decline with the passing of the years. Of such stuff are the House of Hits' songs made!

PANTO. FORECASTS.

Some of the seaside successes are being made into big things for the pantomime season, says our contemporary, "The Evening Standard." There is a snappy and binkety-bong lilt to "Say It With a Ukulele," and "Gigolette," of course, is well known. Comedians will have a repertory all their own. "Does the Spearmint Lose Its Flavour?" Florrie Forde's success, has been booked by the "panto. dames" already. Yes! We agree that these big Feldman successes will be in great demand during the festive season.

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FOOTLIGHT FLASHES.

"WHAT-HO!"

Maurice Every, who shone brightly in "What-Ho!" revue at the Granville, Walham Green, last week, made a big hit with two fine Feldman numbers—"If It Takes a Thousand Years," and "Smilin' Through." Mr. Every's inspiring voice was heard to great advantage in these splendid ballads, which suited him admirably.

OUR GREAT WINNER.

Appearing this week and next at the Midland, Manchester, Leslie Graham and Lilian Clements make a great feature of "California, Here I Come." The clever duo present a bright show, and we note with pleasure that "California" is their biggest hit.

FIVE FAVOURITES.

Eileen O'Meara and Teddié Mayson are working "Ten Thousand Years From Now," and "I Want 'Em Wild, Weak, Warm and Willing," with enormous success. "Slave of My Dreams," "More," and "Won't You While Away a Little While With Me?" are to be their big panto. numbers, in addition to the two winners mentioned previously. These are all Feldman numbers.

LAUGHTER.

Someone has said that it is the most refreshing thing in the world to laugh at oneself. To our mind, however, it is more refreshing to make everybody else laugh with you. Feldman's comedy numbers do that. You have only to sing the words of "Turned Up," "I'm Gonna Bring a Water-melon," "I Want 'Em Wild, Weak, Warm and Willing," and countless other big favourites, and you will discover how easy it is to create merriment. Comedy requires discrimination, and the House of Hits is noted for its great selection of bright songs, which are chosen and published with the utmost care. Tricky, cleverly worded lyrics and catchy refrains are the hall-mark of comedy numbers bearing the name of the House of Hits. Every great comedy artiste Feldmanises.

POPULAR.

Randolph Sutton, who appears in the breezy concoction known as "Spare Parts," is exceedingly popular with a host of admirers. His is the sort of popularity that will never decline, for Mr. Sutton gives his public plenty of Feldmanism. Just at present his two big hits are "Not Here, Not There," and "If They're Irish."

A "HAPPY" SONGSTER.

Charming Lily Warde is to make a special feature of "California, Here I Come," and "Bebe," in Ray Bros.' revue, "Happy." The show, which is opening at the Theatre Royal, Worthing, on Oct. 20, is full of bright things, not the least of which will be Miss Warde and her Feldman hits.

THE SILVER SCREEN.

The House of Feldman has prepared a specially written song for Messrs. Hutchinson, the well-known publishers' film edition of "The Sea Hawk," one of the most popular of the Sabatini novels. J. A. Tunbridge is responsible for the music of this great new song, and the lyric is the work of P. M. Rogers, of First National's Publicity Dept., and Eric Valentine, of Feldman's staff. Film and song both promise to be wonderful hits.

Feldmanise, and Make "Boundary Hits."

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